

An Australian Accent.

Three Artists

Mike Parr

Imants Tillers

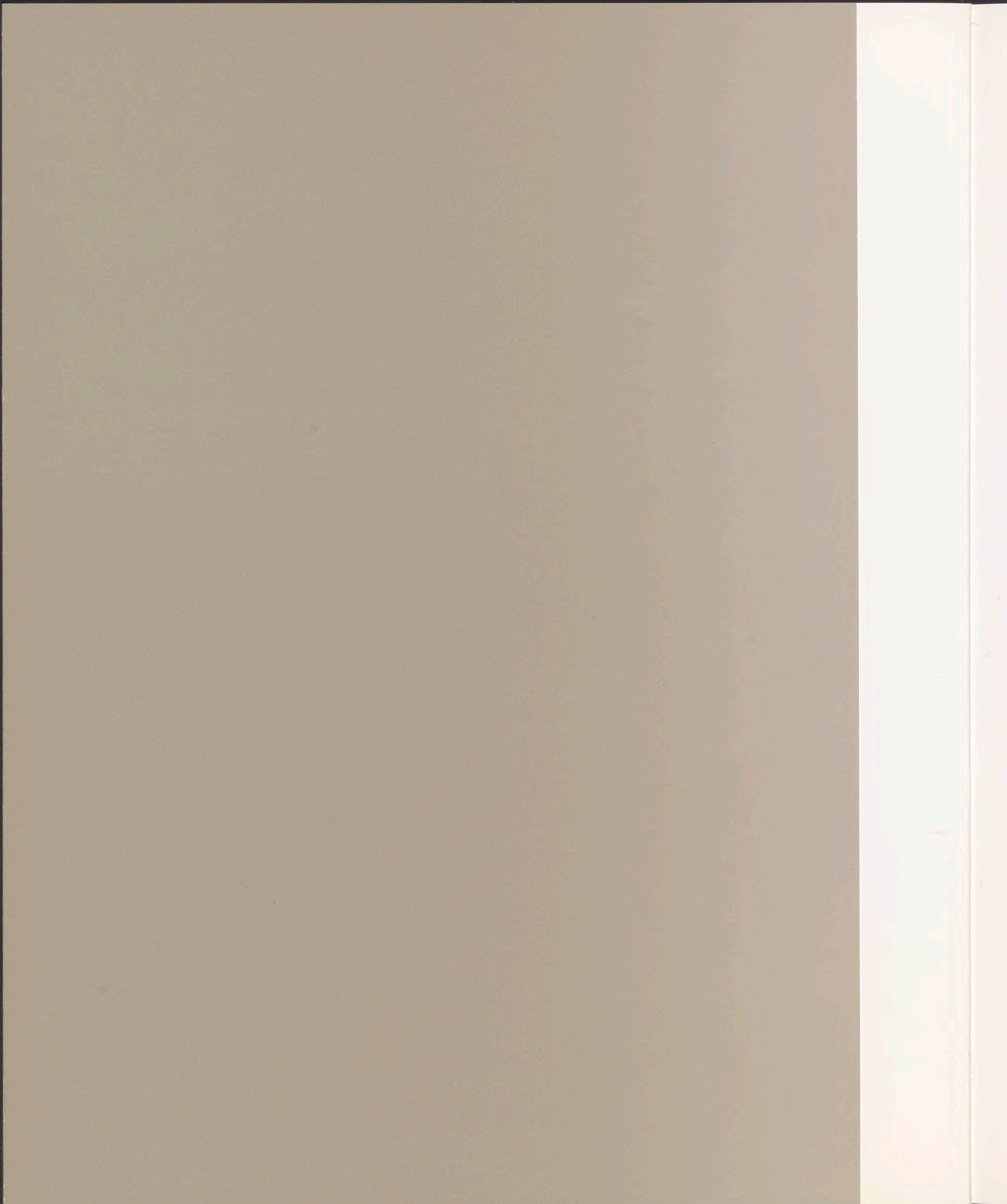
Ken Unsworth

P.S.1

(Project Studios One)

The Institute for Art and Urban Resources, Inc.

John Kaldor Art Project 7



An Australian Accent

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Ken Unsworth

John Kaldor

Curator

in collaboration with

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Mike and Felizitas Parr

Imants Tillers and Jennifer Slatyer

Ken and Elisabeth Unsworth

An exhibition such as this is a result of the time and effort
of a great many people. It would be impossible to name each
individual but to all those who have given freely of their
advice and skills, I express my deep appreciation.

J.K.

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Foreword

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About three years ago I put an advertisement in *The Village Voice*: "WANTED: Good Cook M/F, Room, Board and Salary, Upper West Side Apt, Family w/1 child". Fifty people responded. One of them was La. La Belle Norelle to be exact. La turned up for her formal interview with my husband and me that evening. She was six foot two inches tall in heels. She had a blond crew cut with a horizontal red stripe asymmetrically dividing the right from the left side of her head. She was dressed in pink and black leopard leotards and a black lamb fur coat. She carried reference from a top San Francisco restaurant, an assistant D.A., a Madison Avenue advertising executive and an Israeli Kibbutz commander. She was Australian. My ten year old son fell in love on first sight. We did too, and she was hired immediately.

La made her requirements known immediately:

1. She could not be awakened before twelve noon.
2. She had to be warm.
3. We would have to buy her a membership at the Paris Health Club, as she had to swim at least two hours a day.
4. She would guarantee gourmet meals at short-to-no-notice for anywhere from 3 to 24 people if we:
 - a) never suggested or inquired about the menu
 - b) never complained

A deal.

Thus began one of the most interesting friendships of my mature life. La was smart, interesting and, most of all, a hell of a lot of fun. We talked every day for the following year she lived with us. We talked and talked and talked and talked. La's voice was extremely loud except when it was hoarse from drinking and dancing and smoking all night. La had hitchhiked, worked and lived all over Australia. She had worked in Sydney at a restaurant. She had lived on a rural farm with her mother. She had cooked for an Australian dog breeder from Cairns. She had also left home at fifteen and moved to Spain. She had hitchhiked all over the globe. She had been to Hong Kong, Burma, London, Africa, France, Germany, Karachi, Malibu, countries, cities, continents, names, places, people, night clubs, restaurants, beaches, all a mind-boggling, great global jumble. La's travel itinerary (always illustrated by hundreds of her photographs) looked like a bizarre issue of *National Geographic* edited by an amphetamine-charged Lear Jet salesman.

Every day La got five or ten letters from friends from Kazara, Cajeri, Leningrad, New Orleans, Alaska and Adelaide. Most of these letters were from Australians who were also travelling around. Chortling with glee, she would frequently read aloud from these letters. As a consequence, I received daily bulletins reporting the adventures and impressions of young Australians the world over.

La loved P.S.1 and The Clocktower, and became very involved in looking at contemporary art in New York. She was also extremely critical and always on the look out for the slick, the contrived, the borrowed. She would try to explain what she called the Australian problem. The Australian cultural predicament. The Australian experience.

I talked a lot to her about my month in Australia as a guest of the Visual Arts Board of the Australia Council. I had wanted to explore the possibility of organizing an exhibition of contemporary art and Katrina Rumley, then of the Council, had kindly

organized a country-wide tour for me. I told La about all the good times and good art and explained that I was searching for a coherent theme. She listened patiently as I described the many studio visits. I told her about Robert Hunter, whose work I greatly admired, and about Davida Allen, whose work I found fresh and exciting.

A.H. : "I'd like to do a good show of Australian art."

La : "Fat chance, mate. There's a good show there but *you* can't do it."

A.H. : "Why not? I can go back for another month."

La : "You don't understand. You don't understand that you don't understand."

A year after, La had returned to Australia via Key West, Rio de Janeiro and Hawaii. I was having lunch with John Kaldor. John Kaldor is a very respected collector of contemporary art. He is extremely well-dressed and cosmopolitan and quiet. He always thinks carefully before he speaks and enunciates his words clearly. He is a truly contained man. We are friends but around him I always feel a little loud and boisterous and tend to clap him on the back. La, who observed my behaviour from a cook's point of view one evening during dinner, said I acted like an Australian around him.

I met him during the ten "Collectors of the Seventies" exhibitions that we organized at The Clocktower in 1975. In addition to a very fine personal collection, primarily of work from the sixties, John Kaldor has organized a series of artist's projects. He worked with Christo on the wrapped coastline project.

J.K. : "Alanna, I am thinking about organizing an exhibition of contemporary Australian art."

A.H. : "Whatever for, John?" (I had forgotten he was Australian).

J.K. : "I live there. I have recently become very interested in new work. I would like the show to be seen in New York at P.S.1. Are you interested in the concept?"

Two hours later, John had heard all about my long term plan to do such a show, my tour through Australia, various thematic possibilities and, of course, my Australian cook. I warned him that I did not want a "survey", a "national advertisement" nor an "obscure trend" exhibition. I wanted something else, something, well . . . right.

"As I understand the situation Alanna, you like Australia, and Australian art, but no matter how much information you have collected, you are hesitant as to the focus. I am also unsure. It will take me two years to organize. I will spend a year doing research. I have never curated an exhibition before but I think I can do a responsible job. It will not be more than eight artists. It may be as few as three. My ultimate decision will not be based on anything but absolute personal conviction. I have no interest in geographical distribution of artistic trends. If I am not absolutely satisfied with the work I will cancel the exhibition."

I stared at Mr. Kaldor as he ordered coffee.

A deal.

As we left the restaurant, John turned to me and smiled. "Don't worry Alanna. I think your friend La will be proud of the show."

Alanna Heiss

Preface

Australia's vitality in film, music and literature has won international recognition in the past two years. I intend to show that the visual arts in Australia have the same spirit and freshness; it is an individual expression that is both Australian and valid as a contribution to international contemporary art.

Australian art has been shown extensively in England, France, Japan, at Documenta in Germany and at the Biennales of Venice and São Paulo but viewers in the United States have seen much less of it. Therefore, it is timely to have an Australian exhibition in New York, to introduce and to complement in the visual arts the attention that Australians in other fields have already gained.

As an introductory exhibition, I believe it is preferable to restrict the number of artists so as to afford each one the opportunity to show a representative body of his current work. The three artists in the exhibition show a maturity of expression and an originality of style that reveals a new authority in Australian art. Each artist in his own right represents the best in Australia. It is my suggestion that this should not be viewed solely as a group show but equally as three one-man exhibitions, each complementing the others.

Of course it is impossible to represent a country, a continent such as Australia with three artists and at the same time do justice to the variety that exists here today. My aim is only to provide an introduction. I hope that this will be the first of several Australian exhibitions that will show the talent that is coming up from the "land down under".

I am neither a professional curator nor a critic; I am an individual with a great interest in contemporary art. I believe that collecting art is a private and somewhat passive role. In an endeavour to play a more active part in the development of art in Australia I have — over the past fifteen years — invited leading artists from the United States and Europe to work in Australia and thereby to create an awareness of international contemporary art.

Stimulated by the recent energy and direction art has taken in Australia, I undertook this exhibition to do the reverse: to bring an Australian exhibition to New York accompanied by the artists whose work will be shown.

I am convinced that this exposure of Australian art in New York will not only stimulate the artists concerned and the Australian avant-garde but I also hope that it will interest the New York public and facilitate the exchange of ideas between the artists and their international colleagues. I am most grateful for the foresight and courage shown by Alanna Heiss and the Board of P.S.1 in their commitment to the project. I am proud to have had the opportunity to be the curator and sponsor of this exhibition at P.S.1.

I would like to express my deep appreciation to the individuals whose efforts have made this exhibition possible.

From the initial concept Daniel Thomas, Senior Curator of Australian Art at the Australian National Gallery, has helped and supported me wholeheartedly as indeed he has supported all my previous art projects when he was Curator at the Art Gallery of New South Wales.

Jonathan Fineberg has interrupted an extremely full schedule in New York to come to Australia to view and write about the exhibition from the American point of

view. His advice and assistance during the critical selection stage of the exhibition has been invaluable.

I am indebted to Roslyn Oxley who has generously given of her time, providing information and assistance with the greatest enthusiasm. Throughout the planning stages of the exhibition, Christo and Jeanne-Claude Christo have offered me sound counsel and strong support for which I am particularly grateful. I would like to thank my wife, Naomi, for the assistance she has given me in co-ordinating the project; the exhibition could not have been realised without her contribution.

Finally, I would like to pay a special tribute to the artists for the stimulation and pleasure they have given me as we worked together on this exhibition.

John Kaldor

The Artists and their Australian Context

Daniel Thomas

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Jonathan Fineberg's introduction will suggest a world context for the new works by the three artists in this exhibition. I shall describe something of their Australian context; that means Australia's art history and art scene, John Kaldor's art patronage and the artists' own past work.

I have selected and organized the artists' bibliographies and exhibition lists, as well as their biographies, to give an overview of their art activity in Australia during the past fifteen years. They have been consciously avant-garde for most of their careers.

It has given me great pleasure not only to help John Kaldor again in another of his imaginative acts of art patronage for Australia, but also to discover that this catalogue clearly documents a well-recognized but ill-defined avant-garde aspect of the best recent Australian art.

The Australian context

Many Australians like to believe that Australian art is characteristically an art of landscape; that the intense light, dry textures, subtle colours, pale tones and fine, delicate forms found in arid Australian nature (and also in the art of the black Aboriginal people [fig. 1] who preceded by at least 40,000 years the British colonists of 1788) are to be found as well in the best Australian non-Aboriginal art of the past couple of centuries.

There is some truth behind that belief, for recent sculpture as well as for the 150 years of professional landscape painting, but it derives more from a wish to identify a unique national culture than from looking at the works of art that have actually been made. It overlooks much narrative and illustrative art from the nineteenth century, a time when painters often worked closely with newspaper editors and journalists. It overlooks 19th century symbolist art, then Edwardian *douceur de la vie*, then brisk modernist incorporation into art of city life and the electric-technology home. Above all it overlooks the 1940s outbreak, in blacked-out wartime Melbourne, of powerful expressionist paintings by Albert Tucker [fig. 2], Arthur Boyd [fig. 3], John Perceval and Joy Hester, now greatly admired by Australia's present-day artists; the mood also touched the usually more lyrical Sidney Nolan.

Australia has long been more highly urbanized than the United States. An unusually high proportion of its population lives in the few big cities; there are not many small towns. Artists seldom work in the bush though two of the three in this exhibition grew up in the country; living in town they have to make an effort to encounter Australian nature. It is not very close to their studios in the two largest cities, Sydney and Melbourne (whose civic rivalry is a cultural stimulus in itself) and they are more inclined to stay at home, work, read, visit art exhibitions and plan their overseas travel.

These three artists are in fact conspicuously uninterested in Australian nature, though Unsworth is interested in natural materials, not necessarily Australian, and Tillers is very interested in the superstar images in Australian landscape painting, monitors their fame and appropriates them into his own art. He grew up in Sylvania (a suburb of Sydney), Parr by the Gold Coast of Queensland, Unsworth in 1983 began to work in Arcadia (on the edge of Sydney) and these place-names of legend and literature are a reminder that fairylands are as useful for art as is nature.

Nor have these three artists worked within the great and honourable objective tradition of formal Beauty, of Decoration. Although a few outstanding exhibitions of paintings toured Australia in their time, perhaps there were never enough works of



fig. 1 Yirawala, *Birth*, 1960s
ochres on eucalyptus bark. Australian
National Gallery, Canberra

highest quality permanently in Australia to inspire many artists towards that tradition, a tradition in which standards of craftsmanship are necessarily high. Long before the world was engulfed by the unfixed images of television, Australia lived happily with the mediated, low-definition images found in books and magazines; original visual-art objects and images were scarcely missed. Thus the promising art strategies for Australia were Low Tech; ideas or emotions could be emphasized at the expense of craft skills — the life not of forms but of images in conceptual paintings by Tillers, the drama of human life in performance works by Parr and Unsworth. Readymade materials were favoured over traditional handwork skills; collage and photographic images by Tillers, the artist's own body by Parr and Unsworth, or naturally-occurring objects like the river-stones used at times by Unsworth, or plain hardware supplies.

Low Tech and the flight from painting, which in effect meant a flight from American artistic hegemony, was not peculiar to Australia. It was a world-wide movement. The change to an easy Low Tech internationalism seemed to have been signalled in 1969 by Harald Szeemann's exhibition *When Attitudes Become Form*, shown in Switzerland and London; the year coincides with John Kaldor's first major project, Christo's *Wrapped Coast* in Sydney, and the three Australians in the present exhibition were then about to come on stream as performance artists, conceptual artists or sculptors. The three have not suddenly taken up the new expressionist painting of the 1980s; as they grew older they converged upon it, either naturally from self-oriented Performance Art or as yet another source for a Conceptual Artist who had long been an appropriator of readymade images.

What art exhibitions did these artists see? What did they read? Well, there has never been any difficulty with books and magazines. Until the 1950s Australians and New Zealanders believed they lived at the End of the World though since jet aircraft and television they have discovered they live in the Global Village. Even at the End of the World, literature, the one art form which was readily portable, was indeed available in highest quality to all who desired it. The book trade was efficient and high-minded; the education systems reached the remotest outback. (Highest-quality music became universally available in the 1930s, through radio broadcasts; highest quality in a full international range of the less portable theatre and visual arts is not yet universally available in Australia.) Dante, *The Golden Bough*, Proust and Freud might come your way growing up on the farm, though not until you settled in town might you find Artaud, Robbe-Grillet, Levi-Strauss, Chomsky or Foucault. But even in the bush, art information landed regularly with the art magazines, *Studio* from the 1890s, *Art News* in the 1940s and 1950s (which is when Australians ceased, on the whole, to feel British). *Art International* had a market in Australia in the 1960s and in return ran an amount of Australian material; *Artforum* and *Art in America* are still read. But as you will see from the bibliography for this exhibition we are now also reading *Flash Art* and other European magazines. The Italians have shown the healthiest curiosity about us and we now read about ourselves there as well as in magazines of our own.

Art exhibitions and works of art? The museums do not have great collections. Only from October 1982 when the Australian National Gallery opened in the small, artificial, tourist-attraction, garden-city capital of Canberra were a few works of supreme quality to be found permanently on view, including paintings by Malevich, Léger and Jackson Pollock (his *Blue Poles*), *Bird in Space* sculptures by Brancusi, a very large



fig. 2 Albert Tucker, *Victory girls*, 1943
oil on cardboard. Australian National
Gallery, Canberra



fig. 3 Arthur Boyd, *The baths*, 1943
oil on canvas. Australian National
Gallery, Canberra. The Arthur Boyd
Gift 1975

felt installation by Beuys, African and Pre-Columbian American sculptures. On the other hand there has never been any shortage of dealers' exhibitions, museum exhibitions and permanent display for local artists; distance perhaps protected them from foreign competition but, be that as it may, Australian artists certainly have an honoured place in Australian society — especially if they produce "Australian art".

What marked out an artist's life were his/her overseas visits and the visiting exhibitions to be seen in Australia. Overseas visits, until the 1960s, were usually for long-planned study, almost invariably in London or Paris; the visits sometimes expanded from the intended couple of years to twenty years' expatriation, or a lifetime's. In the age of global air services, overseas visits could be virtually at will, and without much sacrifice of bourgeois comforts if the artist were invited or sent by an exhibition-maker or a cultural agency. Mike Parr paid his own way to Europe in 1972-73; Imants Tillers in 1975-76 went to Brazil at a cultural agency's expense to supervise his work in the Bienal de São Paulo, then to Australian-assisted studios in Paris and on the Côte d'Azur; Ken Unsworth in 1978 was sent to Venice for a Biennale. These three, and many other Australian artists, now find themselves overseas for a few weeks or months nearly every year, not only in Europe but also in America and Japan. Expatriation seems to have ceased.

Art exhibitions visiting Australia were rare; it required great effort to transport large or fragile objects across the world. *French and British Contemporary Art*, 1939, was like an Armory Show for Australia, causing great excitement with paintings from Cézanne to Dali. Post-war isolation was broken by the colour-cubist splash of *French Painting Today*, 1953; other smaller national shows of contemporary art from Europe and North America became frequent enough. However *Two Decades of American Painting*, with works by Gorky, Pollock, Newman, Rothko, Kline, Lichtenstein, Louis, Stella and many others, sent by MOMA's International Program in 1967, was the first blockbuster. The same Program in 1972 sent a perfect didactic exhibition, *Surrealism*, and in 1974 *Some Recent American Art*, an immaculate Minimalist show with Judd, Flavin, Morris, Hesse, Bochner etc. In 1975, it sent *Modern Masters, Manet to Matisse*. After that the blockbuster exhibitions began to abandon art for Chinese, Colombian or Pompeiian archaeology, but artists found that a less mass-oriented but increasingly busy world of contemporary art was being created for them.

From the mid 1970s Australia's small art scene has had the constant stimulus of visiting artists, followed by visiting critics and curators. Even though from 1968 there had been the lecturers and the works of avant-garde art required by the collecting policy of the Power Gallery of Contemporary Art at the University of Sydney, the avant-garde visitors and works concentrated around the Biennales of Sydney in 1976, 1979 and 1982 had much higher visibility. From 1976 the Biennales of Sydney have been Australia's most fruitful interchange with international contemporary art.

Most of those exhibitions and visitor programmes were assisted by the Australian Government's newly created arts agency, The Australia Council, after it set up a Visual Arts Board in 1973. Its first group of visiting artists accompanied MOMA's minimalist show the following year and Keith Sonnier, William Wegman and Mel Bochner had to make polite remarks about the subtle beauties of the Australian bush. Later visitors stayed longer and made major art in Australia, for example Marina Abramović/Ulay in 1979 and 1981. Some visitors came independently, like the dealer Anna Canepa who on one occasion brought Les Levine to make installations in Melbourne and Sydney.

John Kaldor

However, the pioneer, the first to realise that the new 1960s global village existed in terms of transport and could be operated for Australia's benefit, was John Kaldor. There had been a long tradition of sending Australian artists away on slow boats for overseas study and in 1966 Kaldor had easily persuaded the textile firm for which he worked to provide the annual Alcorso-Sekers Travelling Scholarship Award for Sculpture. He quickly saw that there might be more benefit for more artists, and for the public as well, in flying-in a major avant-garde artist to make a work of art during a brief visit to Australia. The first was Christo, in 1969, and Christo's *Wrapped Coast, Little Bay, Sydney*, for long remained the best known work of art, old-master or avant-garde, among the mass public of Australia; it went beyond the art world and became folklore.

One of the three in the present exhibition, Imants Tillers, counts his three weeks work on Christo's mile-long coastal wrap-up as the beginning of his art career; he did not see the museum exhibition in Sydney the previous year of the Mary Sisler collection of Marcel Duchamp's work even though Duchamp is one of Tillers's chief sources. It is true that in 1968 Tillers only turned eighteen but Parr and Unsworth did not see that Duchamp exhibition either; Parr was still a poet, Unsworth an art teacher in a country town some distance from Sydney. The architecture and design crowd appreciated Duchamp — especially the theatre and film director Jim Sharman and his designer Brian Thomson who later made the cult movie *The Rocky Horror Picture Show*. It seems however that avant-garde art, even an historical avant-garde in a museum exhibition, was a scarcely known option for Australians before Christo's *Wrapped Coast* [fig. 4] so conspicuously raised questions about the nature of art while being so undeniably, indeed glamorously, a work of art.

Kaldor's awareness of the global village had come from his own experience. Born in Hungary, brought to Australia at thirteen, sent back to England and Switzerland to learn about his parents' textile business (including study with Johannes Itten), he was collecting classical and Egyptian antiquities at twenty and medieval objects soon after. His work continued to take him to Europe and in 1964 he became friends with Ileana Sonnabend, from whom a painting by Lichtenstein was his first contemporary art purchase. Rauschenberg and Jan Dibbets followed and Kaldor has remained most at home with the avant-garde, though becoming less an art collector than an art patron.

His *John Kaldor Art Projects*, of which Christo was the first, were a way of sharing his delight in the stimulus of difficult new art with the art world of Australia, an art world which he knew in the 1960s to be short of stimulus. After he established his own business in 1970 Kaldor was constantly travelling the Sydney-New York-Paris-Tokyo circuit and thus was able to remain unusually well-informed about new art.

The Projects, listed as an Appendix to this exhibition catalogue, qualify him as Australia's leading curator of contemporary art, even though he has never been employed by a museum. Some of my happiest assignments were helping John Kaldor in Sydney with Gilbert & George [fig. 5], Moorman and Paik and Sol LeWitt at the Art Gallery of New South Wales, the museum where I previously worked, and then observing the public enthralled in contemplation of those deceptively simple manifestations of art.



fig. 4 Christo, *Wrapped Coast, Little Bay, Sydney*, 1969
one million square feet of woven polypropylene, one mile of coast



fig. 5 Gilbert & George, *The Singing Sculpture*, 1969
Installation, Art Gallery of New South Wales, Sydney, August 1973



fig. 6 Richard Long, *A straight hundred mile walk in Australia*, December 1977

The three artists

Chosen by John Kaldor, these three Australian artists have some of the qualities he responds to in Christo, Gilbert & George, Paik, Sol LeWitt and Richard Long and in Miralda who was also brought to Australia, though not for an official Project. The element of Performance in these important visitors might have influenced the small number of excellent performance artists working in Australia, though Parr gained most from his visits to Europe, meeting Arnulf Rainer in 1973, Hermann Nitsch in 1978. Kaldor's former Project artists and the three Australians (in their past) have in common a tendency for work which is bald, direct and simple in visual appearance, yet ambiguous and complex in structure and meaning.

A more official exhibition might have taken into account the custom of representing Australian women artists and artists from other Australian regions than Sydney. As a private individual, Kaldor however should be expected only to choose work with which he personally identifies; it is not his role to take on the more complex political problems of a larger survey.

Like Kaldor, a Hungarian-become-Australian who moves easily throughout the world, these three Australian-born artists are conscious of middle and northern Europe and each year usually move to and fro across the world. Tillers remains aware of his parents' Latvia. Parr's Austrian wife has provided a family base in Vienna for European visits. Unsworth's wife is Russian; he has made friends in the art world of Poland and visited and worked at Lodz.

None of the three is solely or primarily a painter although neo-expressionist painting is an increasingly important fact in the Australian art scene. Tillers's earliest work includes participation in a happening (held in 1972, it was probably the last use of the term; the early seventies preferred "events") and the making of several sculptural constructions. Parr, at first a poet, was chiefly a performance artist throughout the seventies. Unsworth is chiefly a sculptor, who gained special notice for a few outstanding performance pieces in the mid seventies.

All three, as revealed in this catalogue's exhibition lists, have a tendency to give their exhibitions titles, though this is less unusual than it might first seem, being largely a matter of one-man "exhibitions" of single installations or performances. Nevertheless they are, except Unsworth, prolific with words. The titles of their works or exhibitions are long and elaborate. This catalogue's bibliography shows that they write accounts of their own work and write art criticism. Parr, the one-time poet, especially delights in incantations of bizarre words, invented words and disordered language. Only Unsworth's few texts are plain and direct.

All three are more interested in the meaning of life than in observation of Australia or in the timeless order called beauty.

I shall discuss them individually, not according to their ages but instead following the order of their recognition by the Australian art world as unusually significant artists. That means first Parr, 1971, when his *Word Situations*, *Wall Definition*, and process pieces for Harald Szeemann's Australian exhibition were noticed; then Tillers, 1973, for his *Still Life* series; then Unsworth, 1975, for his performance *Five Secular Settings for Sculpture as Ritual*, and *Burial piece*, though from 1967 he had already been recognized for less markedly original sculptures.

Mike Parr

Parr's art is intensely self-centred. In key early performances, *Self-Circles*, 1971, he marked out a circle of arm's length radius on the earth from a seated position; within the circle mound-building or burial might occur. Concentric circles marked in the sand, painted on bodies or bark, or engraved in wood or stone are ubiquitous in Australian Aboriginal art. It is a commonplace in the eighties to hope that Australian art will learn from the Aborigines, and the Chinese, and arrive some day at a symbolic east-west/north-south cultural fusion. Parr is only tangentially concerned with Aboriginality. Circles can also be mandalas. Nevertheless I mention the Aboriginal motif because it is a subtle presence in much Australian art and perhaps unlikely to be recognized by an American audience.

The *Self-Circles*, though chiefly a creation of private space in the natural world, grew partly from Parr's absorbed interest in a fact about himself, his "disability" — almost always referred to thus in his own writings, and meaning that he lacks a left arm. However he did tell the inquisitive Italians: in *Data*, December 1976, it was "congenitally unformed"; in *Flash Art*, February 1978, it was "amputated at the elbow". The second explanation was datelined "Wien", where he was spending some months. Since 1973, his first visit to Vienna, he had been reading the great Viennese, Sigmund Freud and Parr realised that his many earlier "self-aggression" performances [fig. 7], *Open an old wound*, *Hold your breath as long as possible* (their pain almost unbearable for an audience, even on film), were displacement activities to avoid acknowledgement of the missing arm. His art now turned from relatively abstract Performance to something consciously personal and Freudian.

In 1977, both in Sydney and at the Paris Biennale, he had performed *Cathartic Action/Social Gestus 5* in which he shocked his audience by chopping off a meat-filled artificial arm [fig. 8]; he gained a pink woollen replacement, knitted by his sister Julie and tenderly installed by Julie and his wife. On no other occasion has he repeated any performance piece, and in Paris he added a taped discussion about the disability with his father.

The Viennese and Middle European connection is significant. Parr is familiar with the self-regarding art of Egon Schiele, admires Kokoschka; he has written vividly about performances in Vienna by Hermann Nitsch in which he has himself participated, knows Jürgen Klauke and the work of Urs Lüthi. Sex as well as mutilation is a subject of Parr's art for he equates his disability with castration. A more personal Australian theme is tropical goldfish, signifying Parr's own childhood achievements swimming along the Queensland Gold Coast. There has been telling use of the traditional elements, Earth, Air, Fire and Water.

Although Parr's more violent performance works attracted most attention they are a small minority within his oeuvre. He is also gentle. *Dream I*, 1978, was simply a night drifting on a lake in a small boat, awaiting chance shores, chance dreams [fig. 9]. *Dream II (The Lights of Empedocles)*, 1982, was a complex further development, over several weeks, but equally peaceful: a remote-controlled dim blue light on a blue chair was turned on in a sleeping friend's room near the lake when thoughts were directed the friend's way; on the second-last night light-messages were directed across water towards a crowd at a lakeshore fire; finally a standing art audience (adult, sophisticated) and the blue chair (signifying the artist) silently confronted seated rows of orderly schoolchildren and, through a courtyard window, another night fire until

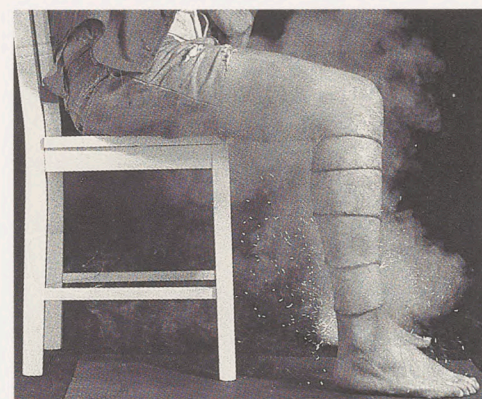


fig. 7 Mike Parr, *Rules and Displacement Activities Part 2: Leg spiral*, 1975



fig. 8 Mike Parr, *Rules and Displacement Activities Part 3: Cathartic Action/Social Gestus 5*, 1977



fig. 9 Mike Parr, *Dream I*, 1978
Performance, Lake Burley Griffin, Canberra

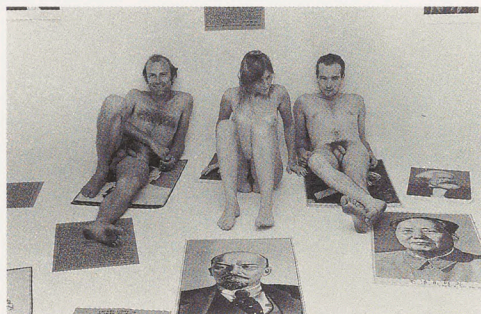


fig. 10 Mike Parr, *Rules and Displacement Activities Part 2: The performance room between takes. A parapraxis*, 1975

it died. Thoughts and feelings can travel independently of the body; past and future can face each other.

Parr's often stirring personal content, and some characteristic 1970s content about the politics of interpersonal relations, has diverted attention from equally interesting formal matters. Cinematography has been a major influence. *Idea Demonstrations*, performed in 1972 by Parr and Peter Kennedy, had been filmed. *Rules and Displacement Activities Part 1* (1973-74), *Part 2* (1975-76) and *Part 3* (1977/1983) were films which increasingly used colour and in which the performances came to be devised for filming, not for gallery showing. Eventually the main room of Parr's house became a white performance room for film [fig. 10] and Parr grew familiar with very high light levels, the glamour of colour in such intensely bright enclosures and the tricks of placement within angled, movable walls.

In 1979 the private film-making activity led into a public performance-installation at that year's Biennale of Sydney. The *Black Box: Theatre of Self Correction, Part 1* was a huge room-sized black cube with several peep-holes for viewing six "Interactions with my family" performed over six weekends during the exhibition. Members of the family placed motionless inside the box, and deliberately confused with their reflections in mirrors, were the artist, his wife, sister, father, brother and baby nephew. Family "interaction" was subtle and undisturbing; viewers chiefly noticed the dazzling beauty of the tableaux, the white light, the peephole views of the exceedingly handsome men and women, intense green budgerigars flying among them or perching on them, or viewed through a tank of goldfish or through glass flowing with yellow honey and molasses. It was perhaps the finest work at that Sydney Biennale; a variant with three cut-out life-size photographs instead of six live members of the family was later shown at a Venice Biennale.

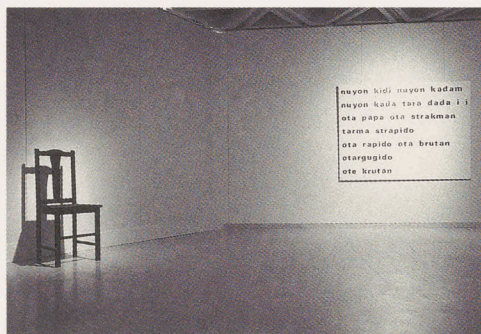


fig. 11 Mike Parr, *A-Artaud (Against the Light) Self Portrait at Sixty-five*, 1983
a, b Installation, Art Gallery of Western Australia, Perth
Left: charred chair, Artaud text, entrance to drawing room. Right: detail of drawing room, charcoal on paper, charcoal on floor, charcoal on pedestal



The cinematographer's studio next led to "Drawing installations", which from 1981 have been Parr's principal art form. They began with photographic enlargements and projections of small drawings. They are not peep-show rooms, but walk-in rooms, corner pieces or wall-and-floor pieces with huge charcoal self-portraits, their various distortions initially inspired by angled projection of film images [fig. 11b]. The charcoal medium itself suggests transformation by heat; thus the hot light of projection, through buckled, melting film or onto non-planar surfaces, might transform a photo-based portrait not only into an anamorphic form but also into an accelerated-aging, burnt-out self, squinting into the light.

One such is an imaginary sixty-five-year-old (official retirement age) Parr. The warped image, as well as the closed eyes, signifies non-reciprocation of gaze, a wish

to withdraw from presence to absence. The small room, with dim green light, containing these large self-portrait drawings could be viewed only from the doorway; the spectator's larger room, empty of human images, was nevertheless filled with human presence by an over-scaled, charred chair and a large text in an unknown language — invented by Antonin Artaud, a poet obsessed by burning. Destruction by burning can simultaneously be transformation and rebirth.

The large self-portrait drawings are often accompanied by apples or pears, traditional motifs for still life, the most impersonal of art categories. Parr sees his non-gazing, inward self-portraits as a withdrawal from life to still life, and the most recent drawings render the extremely distorted self-portraits as still lives of crumpled sheets of paper in an interior space.

Parr developed a heightened sensitivity to interior architectural volumes after years of work in his own confined white performance space and inside the Black Boxes. Thus another green-light drawing installation, done in Tokyo in 1983, responded to the low ceiling-heights of Japan (and to the Japanese cult of rocks) by including vertically compressed self-portraits. The installation's full title was *Cartesian Image (the Fire, the Ash, the Phoenix): Antipodean Self Portrait as a Stone*. An extremely compressed pair of self-portraits, in parallax perspective, stood for the slanting oriental eyes which Parr claims to possess. The stone-like portrait head fell downwards to its shadow, "drawn" under it on the floor in ash, a reference to Hiroshima. The principal theme of the piece was "splitting" and transformation — the East-West split and the transformation of Occidental pictorial conventions into modes closer to the Oriental.

That stony self-portrait for Tokyo was Antipodean in being upside down, a reference to global position: if you are right way up at home in Australia, a continent in the southern hemisphere, then you must be upside down when you cross the Equator to visit Asia, Europe or North America. Global inversion has been part of Australians' mental baggage ever since the first British colonists of the continent underwent their long 18th century journeys of emigration from Britain to its antipodes, that is to the opposite side of the globe. Like the recent cultural phenomenon of Aboriginality, with which I introduced Parr, this long-standing Antipodean awareness is a pervasive presence in Australian art, seldom emphasized but certainly in need of explanation to a non-Australian audience. It will recur in my discussion of Imants Tillers.

Imants Tillers

Since 1973 Tillers has always used second-hand imagery. It is his way of turning to advantage the artistic inconvenience of living in Australia. Light playfulness graces his awareness of obsessive, open-ended proliferation. For example his art postcard *I.L.B.C.N.U.*, 1977 [fig. 12], reproduced from his own colour transparency, taken (illegally) in the Hermitage Museum, Leningrad, of a painting by the minor 16th century Italian artist Andrea Salai (also known as Caprotti) who in his turn had made use of Leonardo's *Mona Lisa*, who had been degraded into a French sexpot by Marcel Duchamp when he superimposed onto her image the initials "L.H.O.O.Q.", which if spoken in French approximate to the French for "She's got a hot tail". Tillers's superimposed initials, spoken in English, become "I'll be seeing you" and he used the postcard as an invitation to one of his own exhibitions, *The Property of Being Found*.

In 1981 he placed himself by stating that "The major influences on my work over the last 10 years include the 'Given' in Duchamp, Arakawa's 'mistakes' and the 'precise



fig. 12 Imants Tillers, *I.L.B.C.N.U.*, 1977
postcard, colour screenprint

variations' of de Chirico's later work. These three 'lines of influence' (moving in the direction of melancholy) seem to converge on a single point (Böcklin's painting *The Island of the Dead*). A year earlier, for a retrospective exhibition, he listed "Selected Meetings with Famous Artists: 1969 Christo, Little Bay, Australia. 1972 Ian Burn, Sydney, Australia. 1973 Nigel Lendon, Melbourne, Australia. 1975 George Baldessin, Nadi, Fiji; Sigmar Polke and Achim Duchow, São Paulo, Brazil. 1977 Laimdota Murnieks, Sydney, Australia; Carl Andre, Sydney, Australia. 1978 David Troostwyk, Sydney, Australia. 1979 Arakawa & Madeleine Gins, New York, USA".

For that retrospective, and for an earlier exhibition at the Australian Embassy in Paris, Tillers also permitted Peter Myers to draw attention to the fact that his is "Baltic Art", which seems to mean it accepts the witchcraft of transformation. For example "... a holiday snapshot is never simply 'out of focus'. On the contrary in Latvia it is everywhere accepted that such 'shifts' in the public physical world do regularly occur ... The 'works' of Tillers while nominally 'Australian' are in fact completely dependent on certain Baltic archetypes ... *Reminiscences of a Journey to Latvia*, 1978, will [embroil the observer] in these dark and vaguely menacing reflections upon a world devoid of the insignificant". This dadaist taste for the irrational, confirmed for Tillers by Paul Feyerabend's *Against Method* (1975) and its dictum **anything goes**, nevertheless co-exists with a wish for a scientific theory of random interconnectedness.

Tillers's art has been formed partly by his self-chosen artistic and intellectual influences and by his Latvian parentage. It is perhaps more deeply formed by the fact of cultural displacement, from one side of the world to the other, Latvia to Australia. He is a D.P., or rather the child of D.Ps. The initials stand for "Displaced Person", and were commonly used in Australia for the immediate post-World War II wave of immigrants, displaced by successive German and Soviet occupation of eastern Europe. The displacement of images by photographic reproduction onto a thin film of ink on paper, either from the three-dimensional world or from the so-called two-dimensionality of textured and impastoed oil paint on canvas — or vice versa from thin reproduction to thick paint — becomes a metaphor for his own cultural displacement.

Tillers's architectural studies, his father's engineering profession, his wife's archaeological work, help account for his virtuoso control of progressive shifts in size, significance and definition (visual and verbal) of images and details; of shifts in dimension when flat gridded designs are built up into cubic frames and solid cubes or are excavated downwards, Antipodean-wise, into cubic holes and trenches; and of distorting shifts in viewpoint when planes are angled or viewed from above or below. Such dimensional play, implying a systematic search for less rational fourth and fifth (and further) dimensions, is the main point of Tillers's first widely exhibited works, his *Still Life 1* and *Still Life 2*, 1973. The latter, when not displayed, reposes in a special boxes-within-boxes suitcase, inspired not only by Duchamp's *Green Box* and *Box in a Valise* which contain shrunken works of art, but perhaps also by knowledge that art in the form of conveniently portable texts, videocassettes and films was already being shipped around the world from Australia in parcels and suitcases, for example by Mike Parr. An earlier key work by Tillers, a square floor-piece of 108 photographs, 1971, equally easy to dismantle, was titled *Permutant*.

Another work of 1973, *Enclosure*, was more concerned with Antipodean displacement than with general permutation. In an event on a Sydney beach, Tillers excava-

ted a hole at one point on a circle to form a mound of sand at the opposite point; systematic photographs from eight equidistant points on the circle were then placed on corresponding points of a smaller circle where the same displacement-of-earth event was carried out far inland, at Mildura, Victoria.

Hitherto the imagery had been abstract or neutral. Tillers had never seen nor knew anything about the original still-life painting by Adrian Feint whose postcard reproduction was the basis for his own *Still Life* permutations. *Conversations with The Bride* introduced Marcel Duchamp's large glass, *The Bride Stripped Bare by her Bachelors, Even* to Hans Heysen's *Summer*, 1909, the latter being one of the most characteristic of all emblematic images of the Australian "gum tree" (eucalyptus) by Australia's most popular landscape painter. *Summer* is not only a most "Australian" image, it was also painted by an artist who Tillers learnt had spent his childhood in "the swamps of Silesia", that is in eastern Europe. Again the original watercolour was unknown to Tillers, only postcards and reproductions of it in various books; he had calculated that 11,219 reproductions existed but ceased his count when *Summer* appeared in the Peking *Daily News* thereby adding an estimate (fanciful) of ten million further images. The Chinese proliferation later inspired an "Antipodean" artist's book by Tillers, *Three Facts*, 1981, in which an English text fills one half of the book while a Chinese text, upside down, fills the other half. There are also prints in which Heysen's Australian gum-tree images are accompanied by upside-down images of European trees.

Conversations with The Bride, 1974-75, was itself a small forest of 112 postcard-sized paintings, mirror-backed, and held at eye height on interlinked tripod aluminium "roots" and "tree-trunks" [fig. 13]. The golden grove depicted in *Summer* had magically multiplied into a grove which the spectator could enter and there encounter reflected selves as well as other-dimensional Duchampian visitors.

After honouring Heysen's image by multiplication of its shrunken, postcard-sized variant, Tillers next enlarged it, in 1978, to the grand scale of abstract colour-painting and gave it that movement's characteristic title *Untitled*. He reproduced it on canvas by the computer-programmed Neco ink-jet process. It was at last, by virtue of its size, medium and title, the fully fledged modern museum work its fame deserved but which was hitherto thwarted by the fact that the original was a modest-sized watercolour, seldom displayed and then only in the secluded dimness of a Department of Prints and Drawings. For good measure he doubled this vast Heysen, reproducing the two canvases from two different book illustrations, markedly different from each other in colour [fig. 14].

Another postcard image, this time not popular art but non-art, was appropriated after finding, at Assisi in April 1979, a bird's eye view of St Francis's Basilica, the photographic reproduction printed in out-of-register colours [fig. 15]. At least nineteen variations were produced by Tillers, mostly large canvases, with various titles of which I prefer *Worlds in Collision*. The one version would also be re-titled for different installations in different exhibition spaces. One, onto which his *Documenta 7* colleague John Nixon had painted a red constructivist cross, acquired seven titles in as many showings (often only a single day; sometimes "shown" only as a reproduction) in Kassel, Melbourne, Sydney and Adelaide.

Low-art images had been appropriated in 1979-80 in "52 Displacements", which were same-size painted copies on canvas of reproductions of "prize-winning" seascapes in

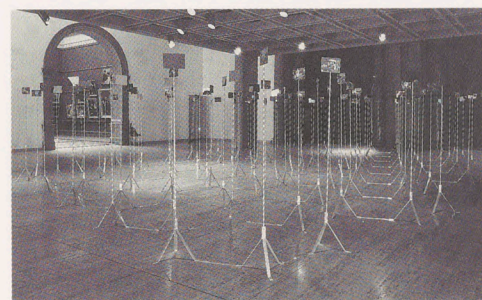


fig. 13 Imants Tillers, *Conversations with The Bride*, 1974-75
112 coated gouaches on paper on aluminium stands. Art Gallery of New South Wales, Sydney



fig. 14 Imants Tillers, *Untitled*, 1978
synthetic polymer paint on 2 canvases, Neco process reproductions. Australian National Gallery, Canberra

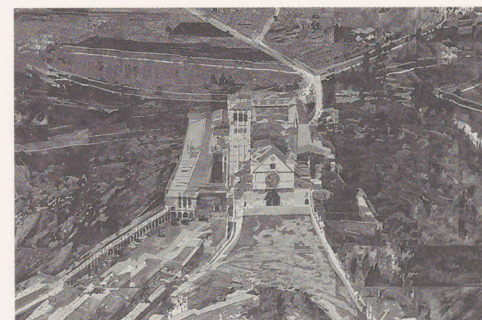


fig. 15 Imants Tillers, "A painting which exists for one second"/ 1980-04-23-8; 4; 20-21/ (Greenwich Mean Time)/ (International Standard ISO 3307), 1984
reproduction in exhibition catalogue, *An Australian Accent*, 1984



fig. 16 Imants Tillers, "52 Displacements", 1979
35-part installation, Institute of Modern
Art, Brisbane, 1980
gouache on unstretched canvases,
lacking the accompanying framed texts.
Various owners



fig. 17 Imants Tillers, *The Field*, 1982
charcoal on 100 canvas boards

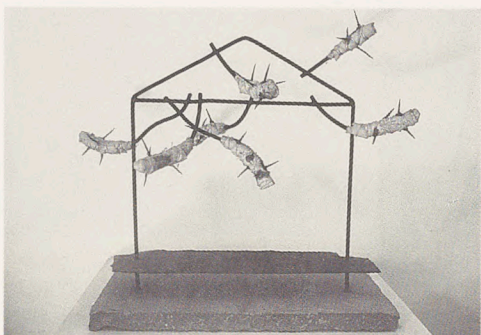


fig. 18 Ken Unsworth, maquette, *Rose shed*,
1970
linen, thorns, steel, slate

an American how-to-paint manual. In that manual, *Frederick Waugh's Paintings of the Sea*, the paintings are reproduced together with the art-validation of gold frames, included in Tillers's copies. The fifty-two small canvases, or a selection of them, are installed in close-spaced rows with a corresponding group of framed texts, each reading "52 Displacements: Of Image/ Of Time/ Of Water/ Of Feeling/ one year's work". One can easily add other "displacements" to the four named (image, time, water, feeling), most obviously displacement from the well financed suburban art-prize circuit in Sydney, from which Tillers emerged and in which Waugh's seascapes would be received without irony. However it seems to have been the grid-like installation of the "52 Displacements" [fig. 16] which led Tillers to his current phase.

In 1982 Tillers first exhibited large drawings executed on a mosaic formed from the small canvas boards used by amateur artists for outdoor oil sketching [fig. 17]; their standard size is 10 by 15 inches. The following year there were paintings made the same way, enlarged from squared-up images, in mosaics of up to 170 canvas boards. The progression from black and white drawing to colour was the next stage in a self-assigned history of painting. A simple explanation for the mosaic method is that Tillers has a small studio which cannot accommodate a six-metre canvas, but easily houses the stack of boards into which even a huge painting decomposes; it also makes for convenient suitcase freighting from Sydney to London or New York. The method also demonstrates a childlike sense of wonder, the transformation by magic wand from pumpkin to glittering carriage, from dingy floor stacks of soiled boards to radiant wall-mounted works of art. These works are painted not with brushes but directly, messily with smeared fingers, a child's method. They contain handprints, referring to the hand stencils common in Australian Aboriginal rock art. The childlike magic of the process perfectly fits these new paintings in which, for the first time, the overlay of images includes both overtly Baltic characters from children's storybook illustration and references to pre-European, Aboriginal Australia. The D.P. from eastern Europe acknowledges other Displaced Persons, Australians displaced from their own land. In multi-cultural Australia, a fairly successful melting-pot of European (British, Irish, Baltic, Mediterranean) and Asian (Chinese, Vietnamese, Lebanese) immigrants, we all share the experience of cultural displacement. Tillers would like to be accepted as a White Aborigine.

Ken Unsworth

Unsworth's art is controlled yet euphoric, decorous yet dark. He came suddenly to notice in October-November 1975 with his *Five Secular Settings for Sculpture as Ritual, and Burial piece*. That was not so much a performance as a succession of static sculptures, which happened to make use of the artist's own body, and this year he has given all such pieces the prefixed title *The Body as Object*. The five secular settings [fig. 19a-e] were body-suspension tableaux each lasting a minute or two, accompanied by music; the burial piece took longer, while workers buried Unsworth standing upright in an open-topped glass coffin by emptying bags of sand onto him. Two minutes of complete burial, accompanied by the amplified sound of heartbeats, were terminated by smashing the glass for the sand to drain away. The work was a powerful sculptural narrative of the journey of life: birth, suffering, crucifixion, death and resurrection.

"Past, present and future existence", stated by Unsworth to be among his chief concerns, implies a need for myth and narrative; the need was triumphantly met in the few near-static performances (only one, the seven-part *Face to Face*, 1977, was fairly

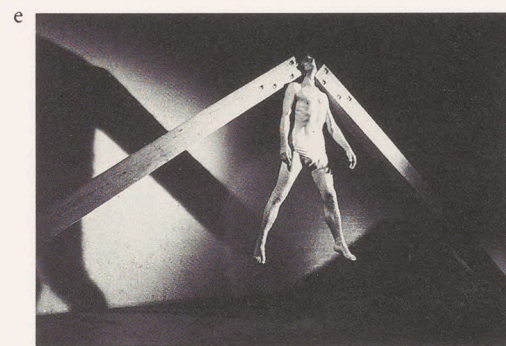
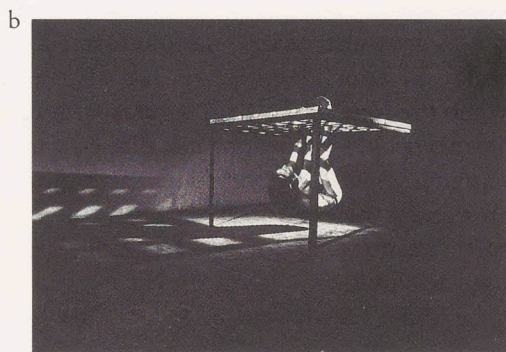
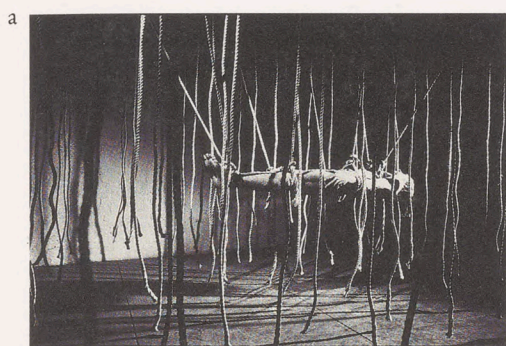
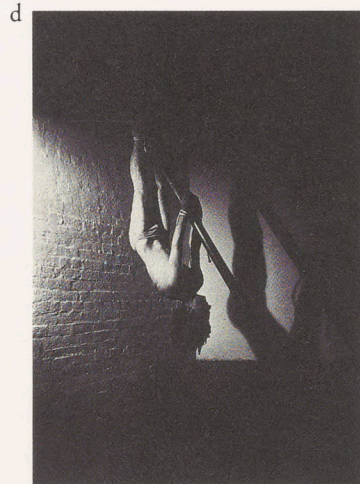
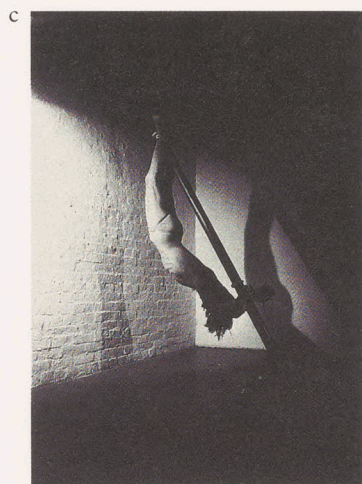


fig. 19 Ken Unsworth, *Five Secular Settings for Sculpture as Ritual*, 1975
a-e



active), in the subsequent large installations without human presence and in the recent large drawings in bitumen.

However, before 1975 two other aspects of Unsworth's work were already in evidence, though not clearly perceived.

One was his very pure sculptural sensibility, his anti-gravity concerns and his ability to energise and tense the at-first-sight conventional metal constructions of the time. His ambition was often for the airborne, for upward and outward reach. In hindsight we see that such works can be metaphors for the human body in states of extreme physical extension, usually euphoric, not painful. Most interesting however was the frequent directional ambiguity. Were the forms going up, or down? Such two-way pulse is in itself a definition of energy. Unsworth's constructions were never inert.

The small early maquettes, shown for the first time at a retrospective exhibition in 1978, revealed a more sensuous biomorphic phase [fig. 18] before the metal constructions, the turning point being around 1970. Metal constructions continue, and are inevitably the preferred form for outdoor civic commissions. One such is *Nike*, 1980, [fig. 20] which has agreeably surprised its sponsor, the Wollongong City Art Gallery, New South Wales, by becoming a semi-official city emblem in that steelworkers' town.

The second essential characteristic already evident before 1975 was Unsworth's feeling for natural materials. In the *Five Secular Settings*... that might mean the human

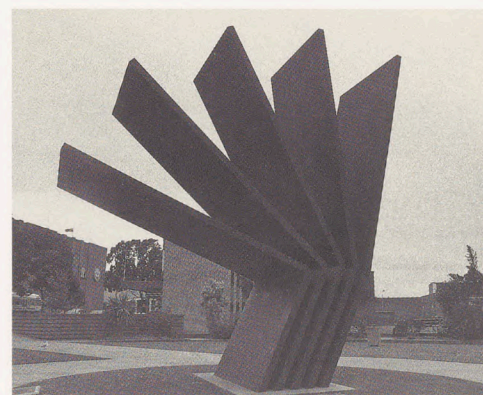


fig. 20 Ken Unsworth, *Nike*, 1980
steel. Wollongong City Art Gallery,
N.S.W.

body itself, and sand, but traditional hardware supplies like the ropes and timber beams were also near to natural materials. What Unsworth usually means is earth and stone which he treats with a Japanese sense of respect and decorum. In 1973, when the long established regular sculpture exhibition at Mildura, Victoria, became a *Sculpturscape* for outdoor installations and land art, Unsworth made a large *Concrete slab construction* supported by earth mounds. "Not until I came to Mildura did I appreciate the extraordinary physicality and demanding nature of the site. In Sydney earth was to serve a merely functional purpose [of support]; on location it reveals its own aesthetic. It is a beautiful structural material with diverse qualities and flexibility. I learnt a lot about soil."

Suspended circles of natural river-stones were first exhibited in 1975 and, by virtue of several months display at a Venice Biennale, 1978, and of permanent display at the Kröller-Müller Museum in The Netherlands and at the Australian National Gallery, Canberra, have become Unsworth's best known works. There have been works with clay, with mirror-like films of black oil on water, with bitumen. *Archaic clay pan*, 1981, prompted the artist to describe "the apparently inert clay pan as a terminal for the interchange of energy, monitoring the pulse of life forces locked inside every particle of matter". Clay dries, shrinks, can be immortalized by sun or fire into bricks, alone or assisted by straw or hair; the circular clay pans of the flat Australian inland alternate between cracked chasm surfaces in drought, slimy glue in the wet. Paul McGillick, Unsworth's most useful critic, says "Unsworth's response to nature is neither maudlin nor mystical. To Unsworth, nature is a powerful mystery. It is violent, indifferent and arbitrary".

Referring to the stone pieces, Unsworth himself said in 1981 that he wished "to adapt their inner qualities and energies with as little interference as possible". The stones were to be "discrete serial elements in [a . . .] system of rigorous clarity which seems . . . visually self-evident yet perceptually ambiguous and puzzling. The eye is not altogether convinced so there is a sense of mystery and uncertainty and really, what are these levitating galaxies of stone? circles, wells, platforms commemorating forgotten cruelties? triggers for spiritual regeneration? or mirrors for darkest introspection?" [fig. 21].

The early sculptures are cheerful, sometimes gaily coloured. The switch to dark thoughts and sombre materials coincides with the *Five Secular Settings* . . . of 1975. That was when Unsworth's stepson, John Mitchell Crouch, was dying with a brain tumour, and going blind, in the Unsworths' recently acquired country house at Arcadia, on the edge of Sydney; he died the next year. Paul McGillick, discussing Unsworth's performance works, has quoted Barnett Newman on his *Stations of the Cross* paintings: "... the agony that is single, constant, unrelenting, willed — world without end.

The ones who are born are to die
Against thy will art thou formed
Against thy will art thou born
Against thy will dost thou live
Against thy will die
... No one gets anyone's permission to be born. No one asks to live".

Unsworth, himself a child grown up with adoptive parents, clearly sympathised and the bleak mood of *A different drummer*, 1976, and *Rhythms of childhood*, 1980-82, is rather like Samuel Beckett conflating birth and death: "Astride of a grave and a diffi-

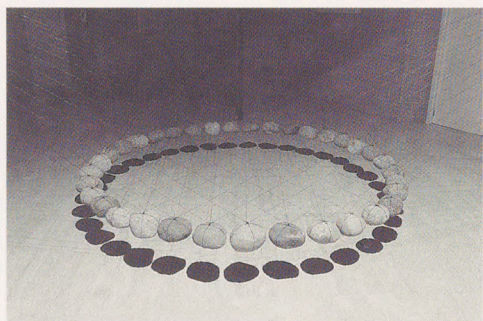


fig. 21 Ken Unsworth, *Suspended stone circle*, 1976/1981
river-stones, steel wires. Art Gallery of Western Australia, Perth

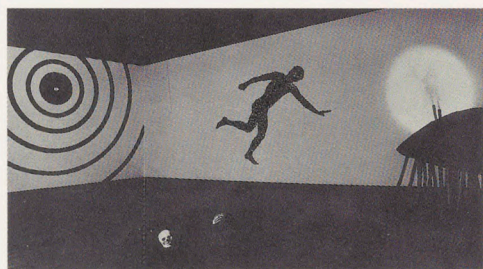


fig. 22 Ken Unsworth, *Go and don't look back*, 1982
Installation, Canberra School of Art, Canberra

cult birth. Down in the hole, lingeringly, the grave-digger puts on the forceps". The installation, *Gun fire*, 1978, included heads buried in earth.

In 1982-83 three large environmental installations in darkened rooms, *The waiting room*, *Go and don't look back* [fig. 22] and *In Concert* were less painfully personal, less spare; the variations on the journey-of-life myth had become grandly baroque. The first perhaps owed something to Unsworth's then recent visits to Poland; there were hints of difficult frontier crossings, an old unattended typewriter spelled out S.O.S., a chair rattled near a circular saw emerging from the floor, a human shadow, made of small stones glued to the wall, fell head downwards, clouds raced across the moon, dogs barked. The second, *Go and don't look back*, 1982, had another pebble wall-shadow, this time fleeing from a video eye blinking in the centre of a wall whirlpool (Charybdis) to a smoking charnel house from which flowed a river of bitumen containing skulls. (The video eye recurred in a Charon installation in Japan.) *In Concert* [fig. 23] had a circular saw advancing through a concert grand piano towards the name of Unsworth's wife (former concert pianist Elisabeth Volodarsky) lettered in gold, a repeatedly sounded middle C and a spike-seated pianist's chair. Presiding over the piano was a large, ominous, black cockatoo, a mechanism in steel which at intervals flapped its wings and squawked raucously.

The whirlpool and the circular saw relate back to *Shark*, 1978, [fig. 24] his last Mildura earth piece. There, within the concentric rings of gravel, upright pieces of slate signify the fins of sharks circling below the surface of the earthen whirlpool. I have already indicated that in Australia concentric rings in art will almost always imply a reference to Aboriginal art but in this case it is less conscious than the reference to whirlpools in European mythology. Shark imagery is perhaps peculiar to Australia where ocean-shore swimming and surfing is a universal activity. Although killer sharks no longer seem to make successful strikes on the summer-vacation beaches, Unsworth grew up at a time when they were regular news fare, especially in Sydney; sharks are still a potent symbol of danger in Australia.

Classical Greek mythology is increasingly invoked in Unsworth's art. In 1983, for an exhibition in Tokyo, he made an installation titled *Charon's Fix on Shadows Past*, Charon being the ferryman on the river Styx, the river of death. It could be that Unsworth's interest in earth and clay had also led him to the earlier civilizations of Mesopotamia. The pyramids and ziggurats of Babylon and Ur were made of brick, not stone, and their monuments were sometimes black from the bitumen, pitch or tar which occur naturally in this present-day oil-producing region, now Iraq. There are drawings and maquettes by Unsworth for Babylonian-looking stepped pyramids and wells, one realized both in rough Parisian paving stones and then again in polished black granite [fig. 25]. There have been shark-pool pieces which use black oil. Drawings of sculpture ideas had usually been in charcoal but in 1981 Unsworth turned to the "natural material" of bitumen for extensive use as a drawing medium. Those studies have led to the series of very large bitumen and silver drawings displayed in the present exhibition. They are thus based not only on personal experiences in life and familiar Greco-Roman mythology but also refer to Babylon, reached by way of Unsworth's rare sensitivity to natural materials. Though aware of Mesopotamian earth monuments as distinct from Egyptian stone, Unsworth did not know about the black, bituminous bricks of Babylon. He nevertheless insists on retaining the reference; he says that images on the "periphery of the mind" are crucial for his intuitive art.



fig. 23 Ken Unsworth, *In Concert*, 1983
Installation, Art Gallery of Western
Australia, Perth



fig. 24 Ken Unsworth, *Shark*, 1978
gravel, slate. Mildura Sculpture
Triennial, Mildura Arts Centre, Victoria

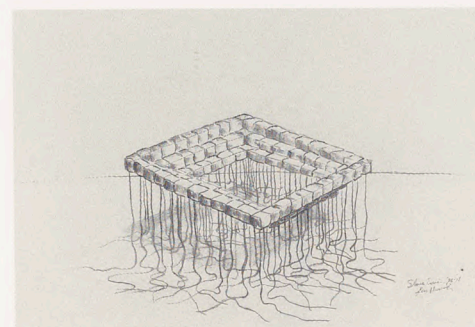


fig. 25 Ken Unsworth, *Negative Ziggurat
supported on tendrils*, 1974-76
charcoal on paper. Australian National
Gallery, Canberra

A Critical Examination of the Artists' Current Work from an International Perspective

Jonathan Fineberg

In the new work of Imants Tillers, Ken Unsworth and Mike Parr, American audiences will, I think, be struck both by their stylistic affinities to international tendencies and by their strength and originality. Unsworth and Parr have moved from body art into an expressionistic style of painting. The requirements of highly personal content have dictated their style but a number of important new painters from Germany, Italy and the United States share their concern with expressive immediacy, linking them all in a wider tendency. A similar transcontinental relation exists in the preoccupation of Tillers with predetermined images from the media. Certainly there are similarities to the work of Rauschenberg (in his manipulation of media images, the "unfocusing" to use John Cage's term) and to that of Johns in the way Tillers layers his images compositionally. Yet Tillers personalizes the highly impersonal influx of information in an intriguing and unique way of his own.

Imants Tillers

Imants Tillers composes his paintings entirely with images from magazines and books or occasionally from original works by other artists; none of the forms themselves (known as "received images" in communication theory) is original. In *Pataphysical Man*, for example, the main figure comes from a reproduction of a painting by de Chirico entitled *The Archaeologist* [fig. 26]. Tillers has also used drawings by Wilhelm Busch (the German cartoonist who created Max and Moritz), drawings by Malevich, figures from Australian Aboriginal rock paintings [fig. 27], illustrations from Carl Jung's book on alchemy and about fifty little drawings which he found in books of Latvian folktales and in a book called *The White Book (Balta Gramata)* by Janis Jaunsudrabins. In some works he has also used images from contemporary art, such as paintings by Cucchi (see Tillers, *Zeitgeist Painting*) or David Salle (see Tillers, *Nausea*).

Tillers mechanically shrinks or enlarges images to the scale he wants for his composition and then, using a grid, he redraws them onto his canvases. He paints and draws everything on small canvas board units of uniform size (10" × 15"), then he assembles them into full-scale compositions. Although Tillers paints in an ordinary house where the ceiling height prevents him from fully assembling his larger paintings, working on them in sections suits his purposes well; it distances him from the overall image and lets him concentrate on the layering of details. As he works, he consecutively numbers every canvas board (by now over 2,000), and stacks them in tall piles. He regards the stacks as an acceptable alternative method of displaying these works (see Tillers, *Stacks*) because it further reinforces their systemic quality. "I can look at them in a stack," he told me, "and I feel detached from them."

Detachment is precisely what Tillers's art is all about. It has to do with the kind of alienation one feels experiencing something through the media. Working in Australia has made him acutely aware of his dependence on the media for his knowledge of world events and, although this dependence is universal in the later 20th century, it is perhaps more exaggerated in Australia than elsewhere. Tillers has developed this into a building block for his aesthetic. He treats the barrage of magazine photos, films and information in print as part of the undifferentiated substance of experience; it belongs to "nature" and "reality" as much as the trees in the suburbs of Sydney. "In Australia you are protected from the original," Tillers said.

So Tillers turns cultural isolation into a rich layer in the content of his work. This aesthetic transformation may be the logical outcome of his work on Christo's 1969

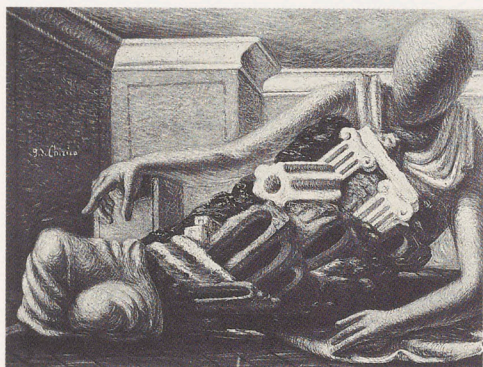


fig. 26 Giorgio de Chirico, *The Archaeologist*, 1926-27
oil on canvas. Private collection, Milan

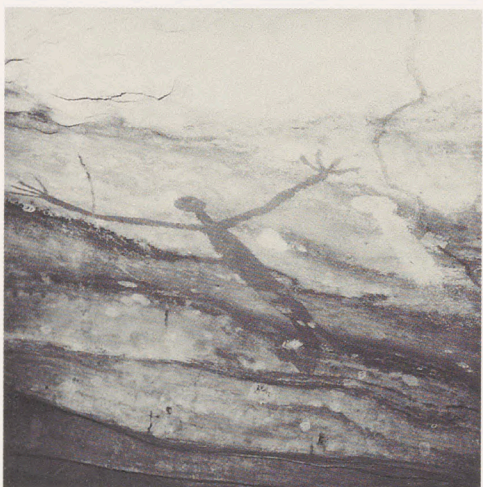


fig. 27 Aboriginal cave painting at Quinkan

Sydney project, *Wrapped Coast* (John Kaldor's first Art Project). Whenever Christo encounters obstacles to his projects — whether they are court battles, public hearings or engineering problems — he incorporates them into the work of art and documents them meticulously. Although Tillers's work has no visual relation to Christo's and concerns chance more than causality (where the reverse is true of Christo), Tillers assimilates external events in a conceptually related way.

Tillers paints and repaints his boards, building up multiple levels of images. "When you look at one panel," he explained, "it has been violated by the painting over it; there is no attempt to integrate the drawing with the images painted on top." Implicitly, Tillers equates this accretion of images, one over the other (and the serial juxtaposition of fragments in the composition as a whole), with the random shower of information that we all experience daily. In his view, that cumulative implosion of images dominates contemporary life. His subject is not in a unified iconography but in multiplicity itself.

A number of artists on the current scene are interested in coming to terms with this phenomenon in their painting. A few avidly read Barthes or Chomsky, trying to apply highly intellectual theories of linguistics and semiotics to painting. Others attempt to treat style objectively, often dissociating it from conscious expressive meaning. In the work of David Salle, for example, the kitsch style accentuates the role of "style" in the perception of real events; his subject matter seems to be the language of painting. Even some of the new Expressionist work sweeping the art world today (Schnabel, Chia and Cucchi among them) has an oddly detached character, which suggests that the artists' inquiry has less to do with expressing his primitive unconscious than with examining the nature of style *per se*.

In Tillers's work, this theoretical side comes from a genuine effort to re-establish the immediacy of individual experience in the context of mass culture. Although the images are borrowed in *Pataphysical Man*, for example, the artist attempts to invest them with personal associations through the color and surface handling as well as the choice and arrangement of forms. In a number of recent works he has even begun painting with his hands — which gives him less control than using a brush — to heighten the expressive directness. He has also stencilled his hand or made handprints in various works — an intimate gesture that further asserts his presence in a situation over which he feels he has less and less control.

The little boy in the lower centre of *Pataphysical Man* comes from a detail of an illustration in *The White Book* [fig. 28]. Tillers himself is of Latvian background and the episodes of *The White Book* depict rural life in early 20th century Latvia. This was the world of his parents and Tillers said that he identified with the boy. And yet "it's a life style I've never known at all," Tillers pointed out, "it's alien and archaic." This sense of alienation, even from something to which one feels so intimately connected, is an underlying theme of Tillers's recent work. His description of the images to me as "slightly violent or oppressive," together with his feeling that the building up of images in successive layers on a single canvas board is a kind of "violation", suggests that he experiences the multiplicity of modern life as assaultive too.

The title of *Pataphysical Man* refers to the "pataphysics" of the poet Alfred Jarry, whose 1896 play *Ubu Roi* begins with the word "Merde" (shit). It is at least an interesting aside that the sets for the first performance of that proto-Dada work were a collaboration between Bonnard, Vuillard, Toulouse-Lautrec, Serusier, Ranson and



fig. 28 Detail of an illustration from page 89 of *The White Book* (*Balta Gramata*) by Janis Jaunsudrabinis

Jarry; and that after the performance they were painted out — a point that Tillers found very interesting. Jarry is the hero of alienation; Tillers has evoked Jarry's iconoclasm and his wish to retreat from the advance of civilization as themes for *Pataphysical Man*.

During the painting of *Twilight of the Idols*, a drop of paint which fell on the baseboard of the wall under the piece accidentally produced a perfect spiral. The symbol of Jarry's pataphysics is the spiral and this gave Tillers the idea of referring to Jarry's pataphysics in the next painting. Tillers often exploits such free association both to elaborate the content of an individual work and to germinate the concepts for subsequent pieces. But he does not always rely on images as the vehicle for his associations. In *Settlement at Papunya* (a reference to the spot where in the early 1970s a now flourishing Aboriginal art movement in Western materials was initiated), Tillers applied a romantic background palette suggested by the pre-War works of Kandinsky, rather than employing an image from Kandinsky's paintings.

Mike Parr

Mike Parr's connections with Vienna are strong — personally, in that his wife is Austrian, and intellectually, in his debt to psychoanalytic introspection on the one hand and Viennese body artists (especially Guenter Brus, Arnulf Rainer, Valie Export and Hermann Nitsch) on the other. Until recently, Mike Parr's work consisted chiefly of body actions which frequently suggested some form of self-mutilation — as when he made a false arm filled with bloody meat and chopped it off before audiences in Sydney and Paris (*Cathartic Action/Social Gestus 5*, 1977). Underlying Parr's body pieces was a preoccupation with his congenitally deformed left arm; the 1977 performance addressed this subject explicitly. In his new works — the drawings — this is not overtly the case; yet the generative basis for all of them are portrait heads of the artist which he deformed through perspective devices. The heads are similar but not identical photographs from his performances.

In the suite of ten drawings generically titled *BRAALAGG HOICK* ('*The Invasion of Compulsory Sex Morality*' or *Perspective as Vanishing Point*), the artist has set the right and left sides of each composition in counterpoint. He began each drawing with a photograph of himself which he either placed at an angle to his line of vision or bent or crumpled in some way and then drew it on the left half of the composition. In accurately rendering the perspective he radically distorted the self-image. Since the Renaissance, painters have toyed with this device called anamorphic distortion; Holbein's *The Ambassadors* contains the best known of many examples of objects in paintings that look like formless lumps until the viewer looks at the canvas from the side, whereupon a striking likeness of someone or something emerges. However, in Parr's case, many of the anamorphic distortions are beyond correction — the viewer cannot regain the naturalistic image by altering his viewing position.

Parr described this series of drawings to me as "Artaudian and Reichian autisms together with anamorphic linguistic displacements." In the late writings of Wilhelm Reich and of Antonin Artaud, their language came apart; it began losing its grammatical structure and seemed like a sequence of images. In Parr's view, this disintegration of language under the direction of the writer's psychosis is a type of anamorphism. For the title of this drawing series, Parr treated the orthography as expressive images — intuitively combining all capital letters, then parentheses, upper and lower case in italics, then out of italics, and so on. He also invented the meaning-

less words BRAALAGG HOICK in the spirit of Artaud and Reich. *'The Invasion of Compulsory Sex Morality'* is the title of a book by Wilhelm Reich; Perspective as Vanishing Point has to do with a parallel Parr establishes between linguistics and his investigation of visual syntax (as in the perspective deformations, the autistic form control on the right, and the interaction between the two sides of the composition).

Parr intended the right side of each self-portrait in this suite as a free, uncensored response to the distortion of his head (on the left). The portrait drawings involve meticulous conscious control. The artist pursued this control down to the finest detail until it became obsessive and as an obsession it turned into its own opposite. Close up, the linear quality of the self-portraits expresses this **uncontrollable** intensity which makes it simultaneously antithetical to the freedom of the right side in approach and parallel to it in content. The details of the line quality on the right and left sides of the works in this series [fig. 29, 30] demonstrate this parallel.

Influenced by Reich's and Artaud's psychotic transformations of language, Parr tried to retreat as far as possible into imagination in producing the right side of these compositions. In several, this section contains handwriting and language fragments — reflecting Parr's interest in the expressive nature of language and syntax, divorced from denotative meaning. Fields of abstract gesturing predominate in some of these right hand sections whereas, in number 2, the right side is a landscape with the same perspective angle as the head to its left. Certain images also recur, such as the free bird-like gesture in the right portion of number 1 which reappears through a perspective distortion in the right half of number 9. On one level Parr reclaims control over the right segment of all these pictures through his mastery of the color and drawing and the clear demarcation of the gestural section. In one instance he even twists this section in perspective — making it flatten out and thus shifting emphasis away from its internal freedom onto its appearance as a unified plane.

Parr executed the ten drawings in this series over an intense six-week period. But the seminal idea for them evolved over a much longer time. The immediate precursor was a pair of self-portrait drawings entitled *geghena e reghena* (*'The Eye Like a Strange Balloon Moves Towards Infinity'*) *Self Portrait in the Land of Wafers, Part One* and *Part Two*. In *Part One* the first thing you notice is a handprint in the top center of the composition. This detail more directly manifests the connection of the series to the preceding body art, in which the expressive intensity of the artist's physical presence played such an important role. In the upper left corner of this drawing the artist drew a flattened out perspective distortion of his face using a photograph closely related to those used in the series of ten, but he did not bisect the composition and confine the free gestural drawing.

One of the reasons that Parr moved from the performances into drawing is that he kept finding the photographic documentation of those lively, intensely moving works very dead. He referred to this as "photodeath" and it struck him as a radical deformation. He began staging works in which the performers were more and more frozen so as to diminish this disjunction. Then he started drawing from the photos to revive the life in them. He also became conscious of the editing process in selecting photo-documentation and realized that the event could be recounted in quite different ways by selecting different photographs, even though the photographs convey the impression of objective representation. Often, he told me, he would reject certain photos of himself because they had some quality that disturbed him. The ten



fig. 29 Mike Parr, *Abri Self Portrait*, detail of right side



fig. 30 Mike Parr, *Abri Self Portrait*, detail of left side

drawings in the present self-portrait suite originated out of an effort to work with the disturbing quality of these rejected photographs.

For Mike Parr, perspective became a kind of prison, confining the subjective self-image. He described the lines of the perspective grid to me as "skewers". In an essay of 1982 Parr wrote, "Perspective representation is a set of conventions that symbolized human alienation . . . the ideal vantage point reifies all perception, mechanizes all response." What Parr referred to as "the miasmic impact of Artaud" is an interpretation of language that transforms perspective from a device into an expressive image. The perspective deformation of Parr's self-portrait symbolizes a frightening, yet engaging, disintegration of the self. The collapse of the head into space conveys the terror of what one cannot express in language and it revives the subject matter of his performances.

Parr's introspection, his interest in the definition of his self-image and the relation of "self" and "other" (the viewer) have drawn him to the writings of Lacan and Foucault, in particular to Foucault's article on *Las Meninas* in which the author discusses the intriguing presence of the painter and his audience within the painting. As in the picture by Velasquez, Parr's viewer looks at the self-portrait but is also engulfed in it. For Parr, looking at oneself in the self-portrait anticipates the gaze of the viewer. This permits the artist to build his response to this perception of him into his work. In Parr's early performances he frequently took off his clothes but he generally turned sideways to the camera or in some other way concealed his unformed arm. He did this unconsciously, he told me. So the performances were both revealing and concealing. Kierkegaard once remarked that revealing everything was a device for disclosing nothing. Parr's latest work, *THE TROJAN(ED) HORSE* (*Self Portrait as a Stage*), evokes the image of the horse that is at once a deception and a magnificent object.

Ken Unsworth

Ken Unsworth's work has little to do with theory or literature — except for the self-generated literature of a rich, imaginative mind. The roots of his current drawings are in his performance pieces, which began with *The Body as Object: Five Secular Settings for Sculpture as Ritual, and Burial piece* in 1975. The first part of that work consisted of five static tableaux, each using his body as the focal element. In one he was draped over a pole in such a way as to make it appear that the pole went through him; in another his head seemed to be squeezed between the ends of two large beams leaning into one another while the weight of his body appeared to be borne by his neck. He called these "secular" to make clear that they had nothing to do with religious rituals but the static intensity of the pieces did evoke the feeling of ritual enactments. This year he has begun using the prefatory title *The Body as Object* as an ongoing designation for the body pieces.

In 1977 he performed another series of *The Body as Object* tableaux entitled *Face to Face*. In one scene of this performance the artist stood facing out toward the audience from behind a sheet of glass [fig. 31]. A music box which he periodically had to turn around and wind up sat on a table behind him and as the music played he took a paint brush and painted out the glass until finally he was no longer visible. In another scene the lights came on and revealed Unsworth's stretched out body resting on a number of sticks which were stood up on end at a uniform height. The arrangement of sticks bore a strong resemblance to sculptures which Unsworth had been making

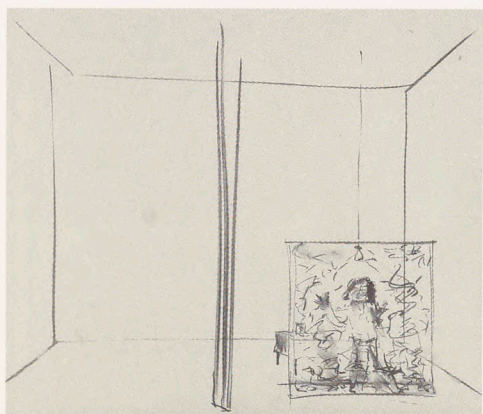


fig. 31 Ken Unsworth, sketch for the performance of *The Body as Object: Face to Face 4*, 1977 charcoal on paper

for several years out of arrangements of natural elements [fig. 32]. This not only demonstrated the origin of the performances in his sculpture but it also suggested that he intended his body to function as a sculptural element in these tableaux.

The somber, disturbing mood of Unsworth's performances seems, as Daniel Thomas has pointed out in his essay, to have been prompted by the terminal illness of his wife's son. The images of baroque physical discomfort, acts of self-annihilation and these presentations of his own body as a part of indifferent nature, characterized the themes. The artist's use of his own body as a medium pushed the intensity of the emotional empathy to its furthest expressive extreme. Unsworth succeeded, perhaps better than any performance artist to date, in convincingly using his body as an element in what was essentially a form of expressionistic figurative sculpture.

Unsworth made drawings for all of these pieces as well as for many that were never realized [fig. 33]. At first the drawings were casual notes, like quick sketches for sculpture. Then in the course of the past year he made more finished drawings after the performance photos. These he made as entities in themselves. In some instances he began doing the pieces for his body but dispensing with an audience; by this time the purpose was to obtain the photograph. The juxtaposition of the photograph with a drawing of the action charges the drawing with a particularly intense feeling of immediacy. For an Australian artist, the parallel of Christo's drawings bears remarking upon. The knowledge that Christo intends to, and has the capacity to, realize the idea in every drawing he makes gives them an exciting dimension of realism.

At the end of 1983 Unsworth's drawings became very large and at the same time developed a subject matter that is entirely independent of the performance ideas. Nevertheless, he has not abandoned his interest in performance. He would still like to enact some of his unrealized performance concepts in order to draw from them and he also continues to have new ideas that he would like to do with an audience present.

The dark Japanese scroll paintings (the 12th century *emaki*, *Jigoku Zôshi* and *Gaki Zôshi* among many others) in the Tokyo National Museum inspired Unsworth's newest work — the series of drawings called *The Mirror and other Fables*. *The Temptation of Desire*, with the caged figure and Japanese profiles in the background, is the transitional piece though in style it stands apart from the rest of the series. But three drawings entitled *Playing with Fire* adumbrate the dark power of Unsworth's newest work. The primal, expressionistic figures are charged with movement and the reduction of the palette to the warm shades of bitumen black with silver highlights is more archaic than austere. The eleven large works in *The Mirror and other Fables* have a more silvery (less earthy) tone, although they are still principally made with the bitumen paint. Stylistically they are baroque in comparison with the small *Playing with Fire* drawings.

The Mirror and other Fables has no overall iconography; the juxtapositions are more intuitive although the sources of the images can often be identified. Houses are wrenched from the earth and assaulted by flights of threatening black birds. This recalls both the ominous prying of currawongs at the Unsworths' home and the nesting of native birds in derelict buildings that dot the Australian landscape. The report of vultures flying from the chimney of a house in El Salvador in which a massacre was rumoured to have taken place gave an added poignant dimension. In



fig. 32 Ken Unsworth, *Propped stone piece II*, 1975
river-stones, sticks

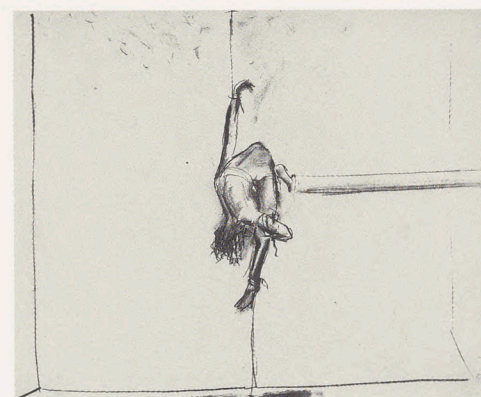


fig. 33 Ken Unsworth, sketch for an unrealized performance of *The Body as Object*, 1975
charcoal on paper

Charon with dillybag the classical transporter of souls, holding an Aboriginal carrying-pouch, is fixed on the shadow of the past. Unsworth is also very literate in the history of art and there are echoes, though not quotations, of various master works — such as Michelangelo's *Last Judgement* — in the limp skins which the central figure holds up in *The Spoils of Love*. The *gaki* come from Japanese folklore; they are lost souls with despicable habits. The ominous looking, black currawong birds with their ugly squawks belong to the harsh, animistic landscape of the Australian bush. The real themes of these drawings are not only sensuality and tenderness but also the ugliness and arbitrary cruelty of nature.

Unsworth, Parr and Tillers have interesting and distinctive artistic minds and their works deal with issues of importance. But it would be a mistake to attempt a sweeping synthesis of their work even though they share some important traits. Fitting artists into movements such as Neo-Expressionism, to cite one current vogue, is apt to degrade the individuality of the artists and shift emphasis away from the meaning of their work onto the formal vehicle. The work of Katherine Porter has nothing important to do with that of Julian Schnabel, for example, though both use thick paint; similarly, these three artists have messy, impulsive aspects to their style that resemble qualities in Kiefer, Chia and others but the importance of that relationship is extremely limited.

Nevertheless Unsworth, Parr and Tillers do share one very important quality that bears mention — their emphasis on the expressive act. Unsworth's performances and their relation to his drawing demonstrate this; it is manifest in Parr's conceptual approach of subjecting an artifact from a performance to specific operations and then probing his feelings about the experience in drawing; and the receptivity of Tillers's work to real experience has a process orientation. Although the sensitivity of these artists to the expressive power of the aesthetic act does not overshadow the visual quality of the object, it does give their drawings and paintings an expressive edge that I had not encountered until I went to Australia.

Catalogue

31

In order to illustrate complete series, some works which cannot be displayed are nevertheless included in this catalogue.

Unless otherwise stated, works are owned by the artists.

Measurements are given in both inches and centimetres; height precedes width.



Mike Parr

33

Michael Geoffrey Parr, born 19 July 1945 in Sydney; grew up in south-east Queensland where father was a farmer near the then-developing beachside resort area of the Gold Coast, first close to Southport, then in the hills behind Nerang. Enrolled 1965-66 in arts-law at University of Queensland, Brisbane; dropped out; moved to Sydney, where he still lives.

From 1966 he lived with Felizitas ("Tess") Stefanitsch, who had grown up in Salzburg, daughter of a Hungarian mother and an Austrian father, a hotel manager running Lennons Broadbeach, the Gold Coast's first skyscraper; she worked from the early 1970s as a market analyst; they married in 1977. In Sydney, Parr contributed poetry to little magazines and in 1968 briefly studied painting at the National Art School, East Sydney Technical College. He exhibited professionally from 1970 and was included in major museum exhibitions from 1973.

In November 1970, with Peter Kennedy, he established Inhibodress, an artists' co-operative which became Australia's first alternative space and focus for conceptual art, performance art, sound and video. After Inhibodress closed its premises in August 1972, Parr travelled for a year in Europe, the family (including daughter Adrian) making its base in Vienna; Vienna was again their base in 1977-78. Exhibitions took him to Venice 1980, New Zealand 1981, London 1982, Tokyo and Paris 1983. He has worked as a part-time lecturer, Sydney College of the Arts from 1979, and City Art Institute, Sydney College of Advanced Education from 1980.

Written concepts, performances and films of performances were Parr's best-known works until 1979. Then his *Black Box: Theatre of Self Correction, Part 1* became the first of two environmental installations with living elements, animal and human; photographic documentation of the installations became important. In 1981 he began making environmental installations with large drawings.



Mike Parr

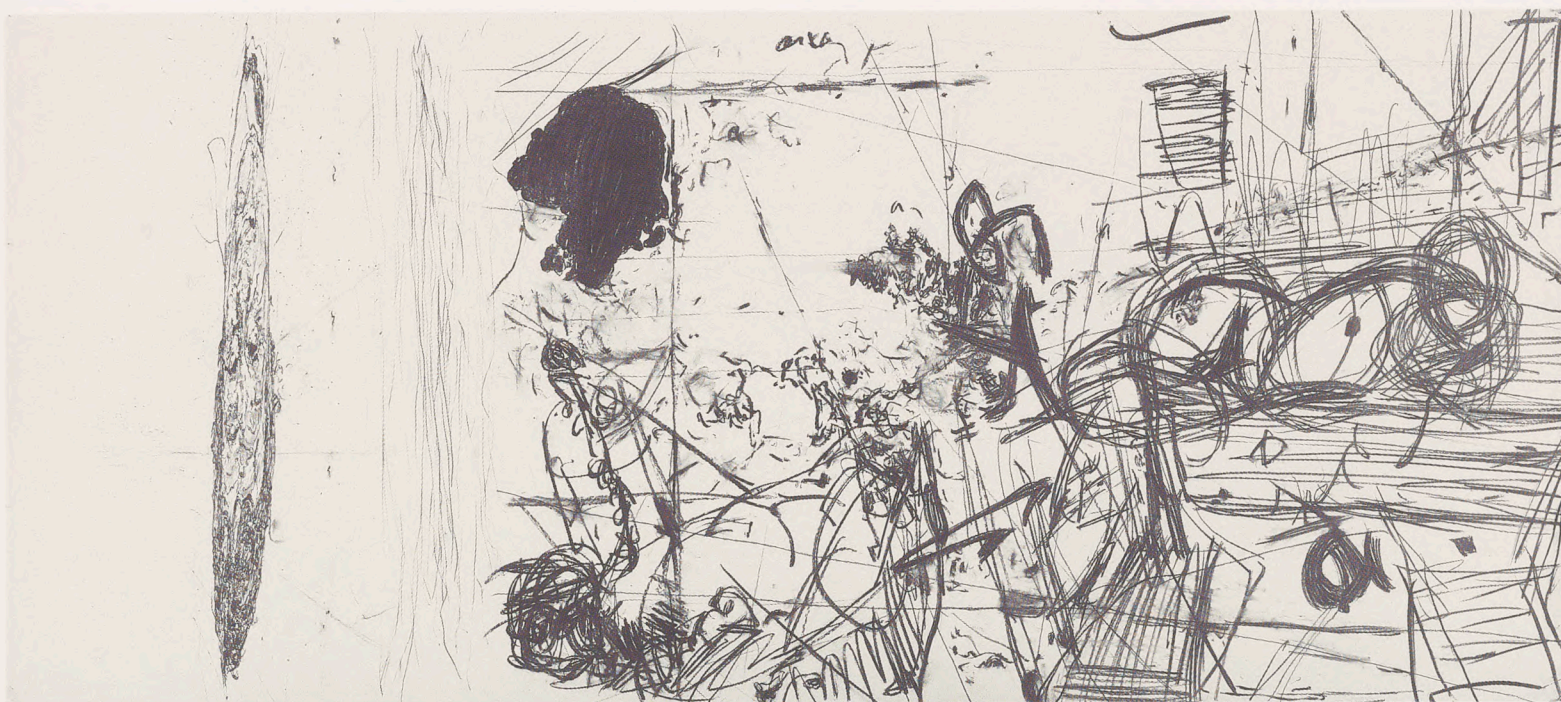
- 1 *Do Padera Coco (Self Portrait as a Pear) TO HAVE DONE WITH THE JUDGEMENT OF GOD* 1983
charcoal and margarine on photographic backdrop paper
triptych: each sheet 72" x 108" (183 x 274 cm)





Mike Parr

- 2 geghena e reghena ('The Eye Like a Strange Balloon Moves Towards Infinity') Self Portrait in the Land of Wafers, Part One 1983
 charcoal on photographic backdrop paper
 48" x 96" (122 x 244 cm)



- 3 geghena e reghena ('The Eye Like a Strange Balloon Moves Towards Infinity') Self Portrait in the Land of Wafers, Part Two 1983
 charcoal on photographic backdrop paper
 48" x 96" (122 x 244 cm)



4 Mike Parr
 THE TROJAN(ED) HORSE (Self Portrait as a Stage) 1983-84
 charcoal, pastel on photographic backdrop paper
 4 sheets, overall 108" x 288" (274 x 732 cm)





Mike Parr

BRAALAGG HOICK (*'The Invasion of Compulsory Sex Morality' or Perspective as Vanishing Point*) 1983-84

- 5 (1) Aal Self Portrait 1983
charcoal on Stonehenge paper
50" x 108" (127 x 274 cm)
- 6 (2) Aalii Self Portrait 1983
charcoal on Stonehenge paper
50" x 132" (127 x 335 cm)



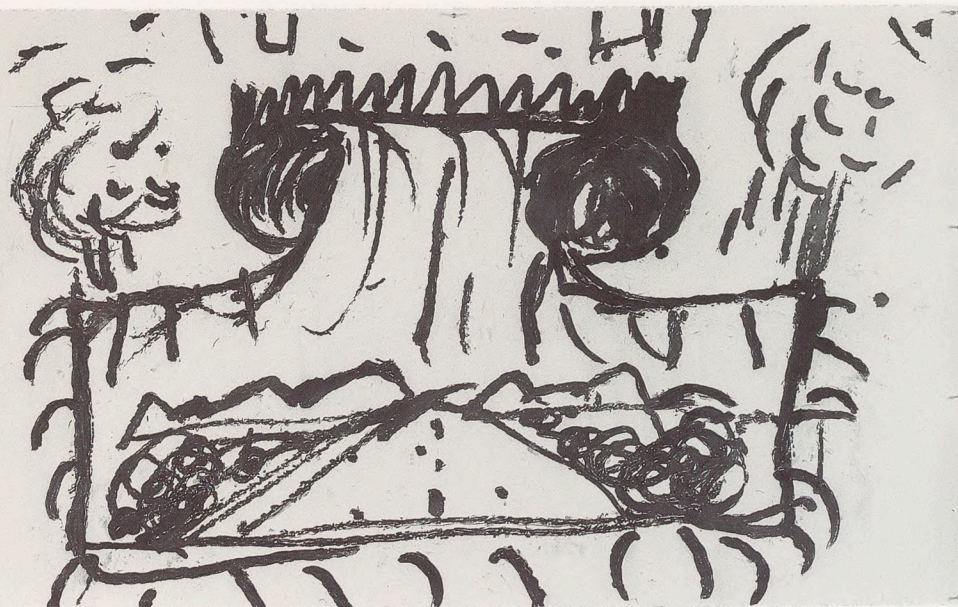
- 7 (3) Abatis Self Portrait 1983
charcoal on Stonehenge paper
50" x 132" (127 x 335 cm)
- 8 (4) Abaxial Self Portrait 1983
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)



Mike Parr

BRAALAGG HOICK (*'The Invasion of Compulsory Sex Morality' or Perspective as Vanishing Point*) 1983-84

- 9 (5) Abb Self Portrait 1983
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)
- 10 (6) Abecedarian Self Portrait 1983
charcoal, pastel on Stonehenge paper
50" x 96" (127 x 244 cm)



- 11 (7) Ablaut Self Portrait 1984
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)
- 12 (8) Ablepsia Self Portrait 1984
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)



Mike Parr

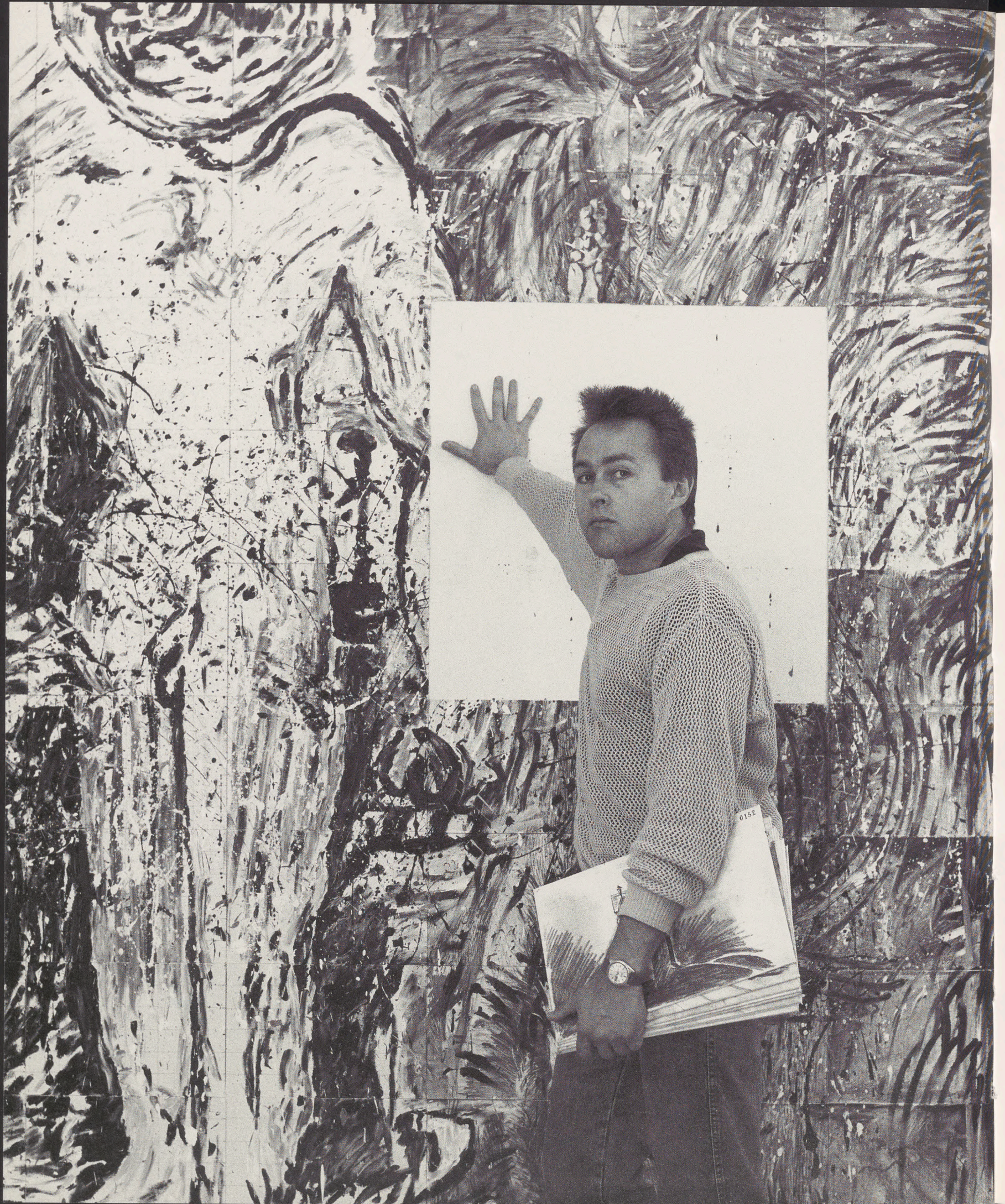
BRAALAGG HOICK (*'The Invasion of Compulsory Sex Morality' or Perspective as Vanishing Point*) 1983-84

- 13 (9) Abmho Self Portrait 1984
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)
- 14 (10) Abri Self Portrait 1984
charcoal, pastel on Stonehenge paper
50" x 132" (127 x 335 cm)

Mike Parr Exhibitions

- 1970 *Light pieces and painted constructions*, Reid Gallery, Brisbane.
- 1971 *Word Situations 1*, Inhibodress, Sydney.
Wall Definition, Pinacotheca, Melbourne.
Word Situations 2, Inhibodress, Sydney.
 Videotapes (with Peter Kennedy), Inhibodress, Sydney.
- 1972 *Trans-Art 1: Idea Demonstrations* (with Peter Kennedy), Inhibodress, Sydney.
Trans-Art 1: Idea Demonstrations (with Peter Kennedy), Veste Sagrada & Museo de Arte Moderna, Rio de Janeiro.
- 1973 *Performances, Actions, Video Systems*, Galerie Impact, Lausanne & Galerie Media, Neuchâtel, Switzerland.
- 1974 *Information Centres 1 & 2*, Contemporary Art Society Gallery, Adelaide; Central Street Gallery, Sydney.
- 1977 *Cathartic Action/Social Gestus 5* [performance], Sculpture Centre, Sydney, August.
The Emetics: Primary Vomit Blue (I am Sick of Art) [performance], Watters Gallery, Sydney, August.
- 1978 Film screenings, guest lectures, Bela Balaczs Studio for Experimental Film, Budapest.
- 1981 Film screenings, *Rules & Displacement Activities Parts 1 & 2*, Gallery of Twentieth Century Art, Vienna; Dany Keller Galerie, Munich; Frankfurter Kunstverein, Frankfurt; National Art School, Dublin.
 Photographs of Black Box 1, Rules & Displacement Activities Part 3, Institute of Modern Art, Brisbane, 2-27 June.
Plain Images (with Robert Owen) [installation, cibachromes and projections of drawings], Ivan Dougherty Gallery, Sydney, September.
- 1982 *A-Atrophy (Self Portrait at 37)* [drawing instalation], Art Projects, Melbourne.
- 1983 *Black Box: Theatre of Self Correction, Part 2*, Performance Space, Sydney.
Cloacal Corridor (O Vio Prote/O Vio Proto/O Vio Loto/O Théthé) Self Portrait as a Pair, or Self Portrait as a Pun [drawing installation], Institute of Modern Art, Brisbane, 19 July-13 August.
Drawings, Art Projects, Melbourne, August.

Major participation in group exhibitions:
 1973, Recent Australian Art (Sydney); 1977, 10^e Biennale de Paris; 1978, Act 1 (Canberra); 1979, 3rd Biennale of Sydney; 1980, XXXIX Biennale di Venezia; 1981, First Australian Sculpture Triennial (Melbourne), Australian Perspecta 1981 (Sydney), ANZART (Christchurch, New Zealand); 1982, ¡Eureka! (London), 4th Biennale of Sydney, Act 3 (Canberra); 1983, Presence & Absence (Perth), Attitudes to Drawing (Sydney), Tall Poppies (Melbourne), Continuum '83 (Tokyo), D'un autre continent (Paris); 1984, An Australian Accent (New York).



Imants Tillers

47

Imants Alfred Tillers, born 30 July 1950 in Sydney, of Latvian parents; father a mechanical engineer. Grew up in Sydney where he still lives. Exhibited in suburban art competitions from 1966.

Tillers studied architecture 1969-72 at the University of Sydney and graduated with the University Medal. Without formal art training, he nevertheless frequented the University of Sydney Fine Arts Workshop ("The Tin Sheds") and exhibited professionally from 1970; he was included in major museum exhibitions from 1973.

From 1972 he was a close companion of Jennifer Slatyer, a fellow student at the University of Sydney, who graduated in Art History and Archaeology; born in Sydney of Australian parents, her father was an industrial chemist. They married in 1974. Each year from 1977 to 1980 she spent a month with the Australian Archaeological Expedition at Pompeii; she worked in arts administration and in 1982 opened a shop *Modern Wildflowers*. Tillers worked at part-time architecture lecturing and landscape architecture in 1973 and 1974; he was a lecturer at Sydney College of the Arts 1977-83, at first full-time, later part-time.

They travelled in South America in 1975, worked in France during 1975-76, visited Greece, Scandinavia, Russia, including seven days in Latvia. In 1979 they visited New York and Rome; Germany and Italy were visited in 1982.

Earlier work embraced sculptural objects and installations and in 1972 he participated in the series of events and happenings *The Joe Bonomo Story*; he has also made artists' books and other conceptual ephemera, in 1976 in collaboration with George Baldessin he made a series of etchings, but Tillers is primarily a conceptual painter.



15 Imants Tillers
Stacks 1983-84
stacks of paintings
synthetic polymer paint, charcoal, pencil on canvas boards

2 stacks

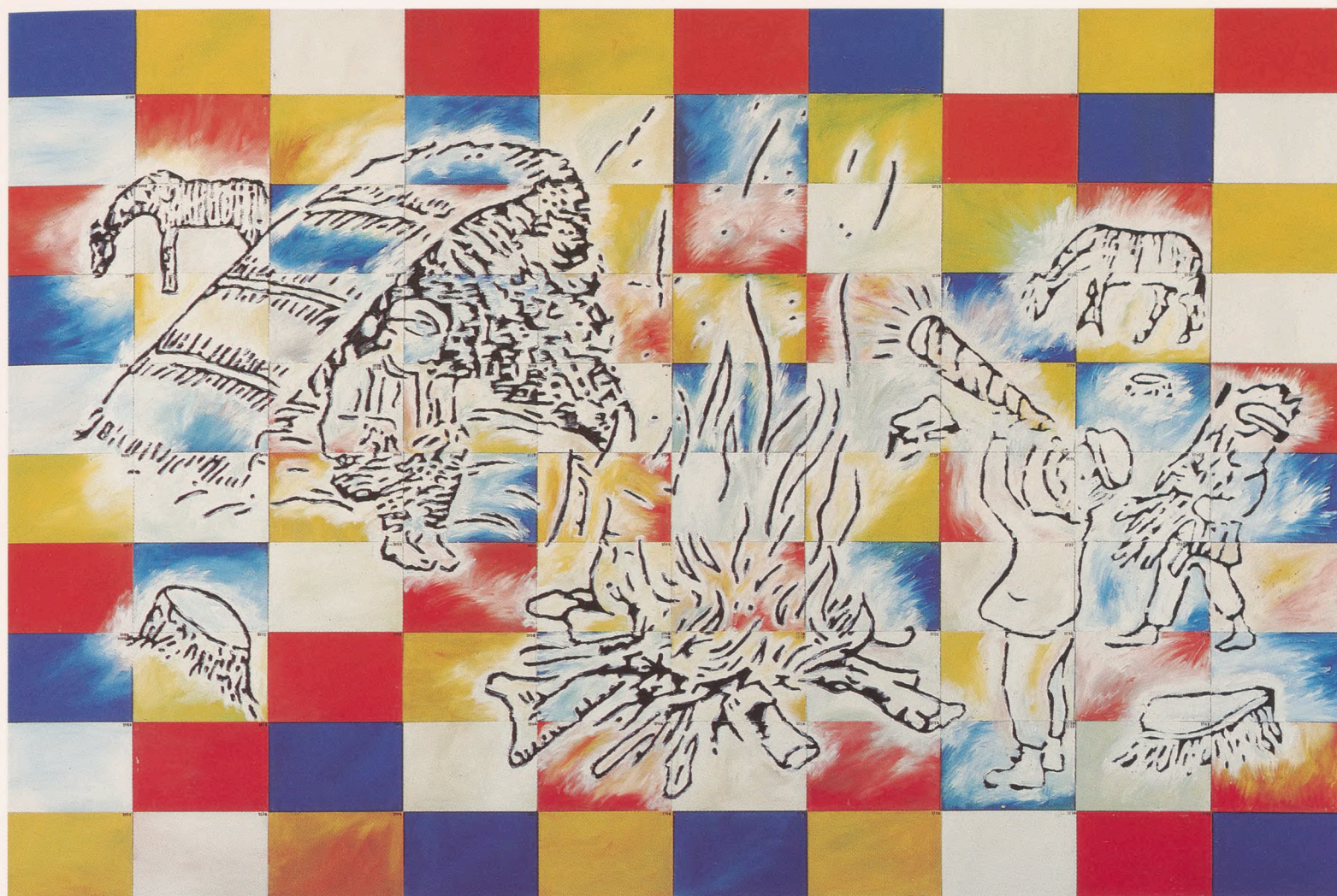
height	46"	35 1/2"
	(117 cm)	(90 cm)
weight	161 lb	117 lb
	(73 kg)	(53 kg)

3 stacks

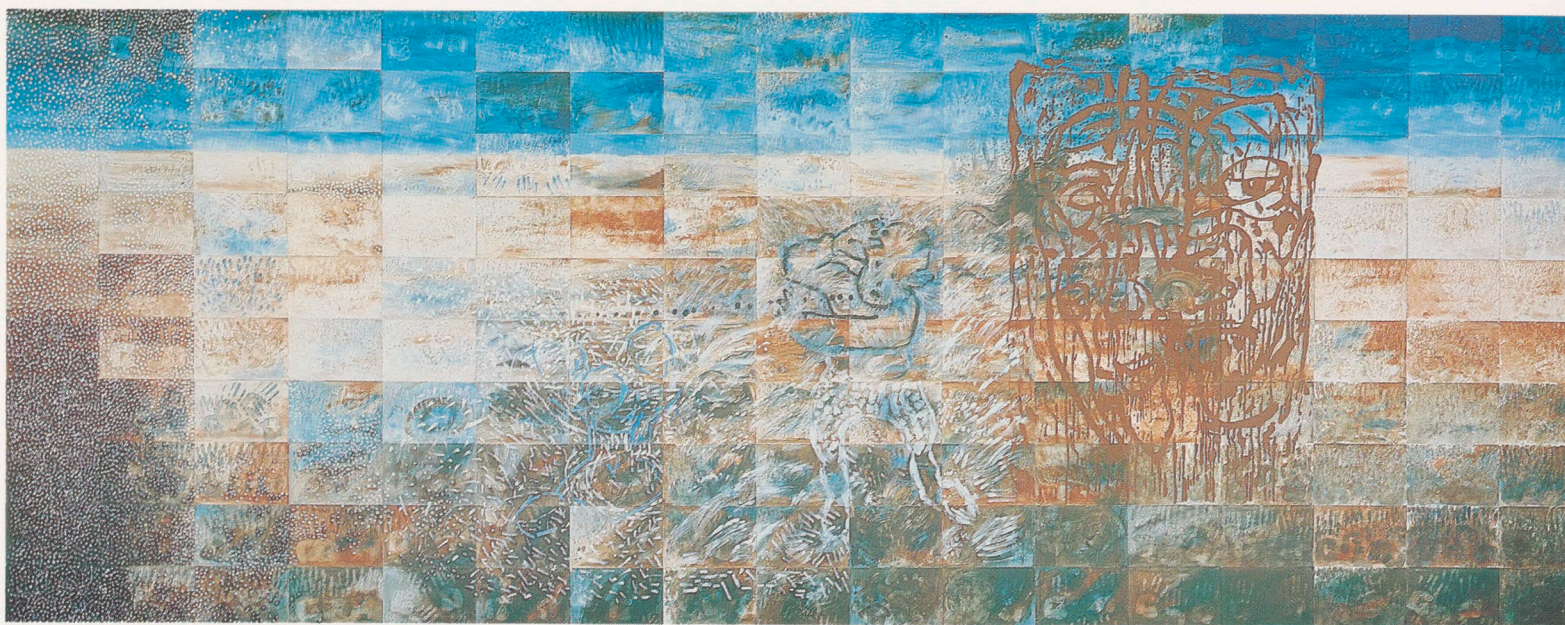
height	22 1/2"	28"	32"
	(57 cm)	71 cm	81 cm)
weight	86 lb	101 lb	128 lb
	(39 kg)	46 kg	58 kg)

7 stacks

height	13 1/2"	12"	13"	12"	13 1/2"	9 1/2"	9 1/2"
	(34 cm)	30 cm	33 cm	30 cm	34 cm	24 cm	24 cm)
weight	46 lb	42 lb	49 lb	37 lb	46 lb	29 lb	29 lb
	(21 kg)	19 kg	22 kg	17 kg	21 kg	13 kg	13 kg)



16 Imants Tillers
 Settlement at Papunya 1983
 synthetic polymer paint on 100 canvas boards (No. 1655-1754)
 100" x 150" (254 x 380 cm)



17 Imants Tillers
The Great Metaphysical Interior 1983
synthetic polymer paint on 170 canvas boards (No. 670-839)
100" x 255" (254 x 648 cm)



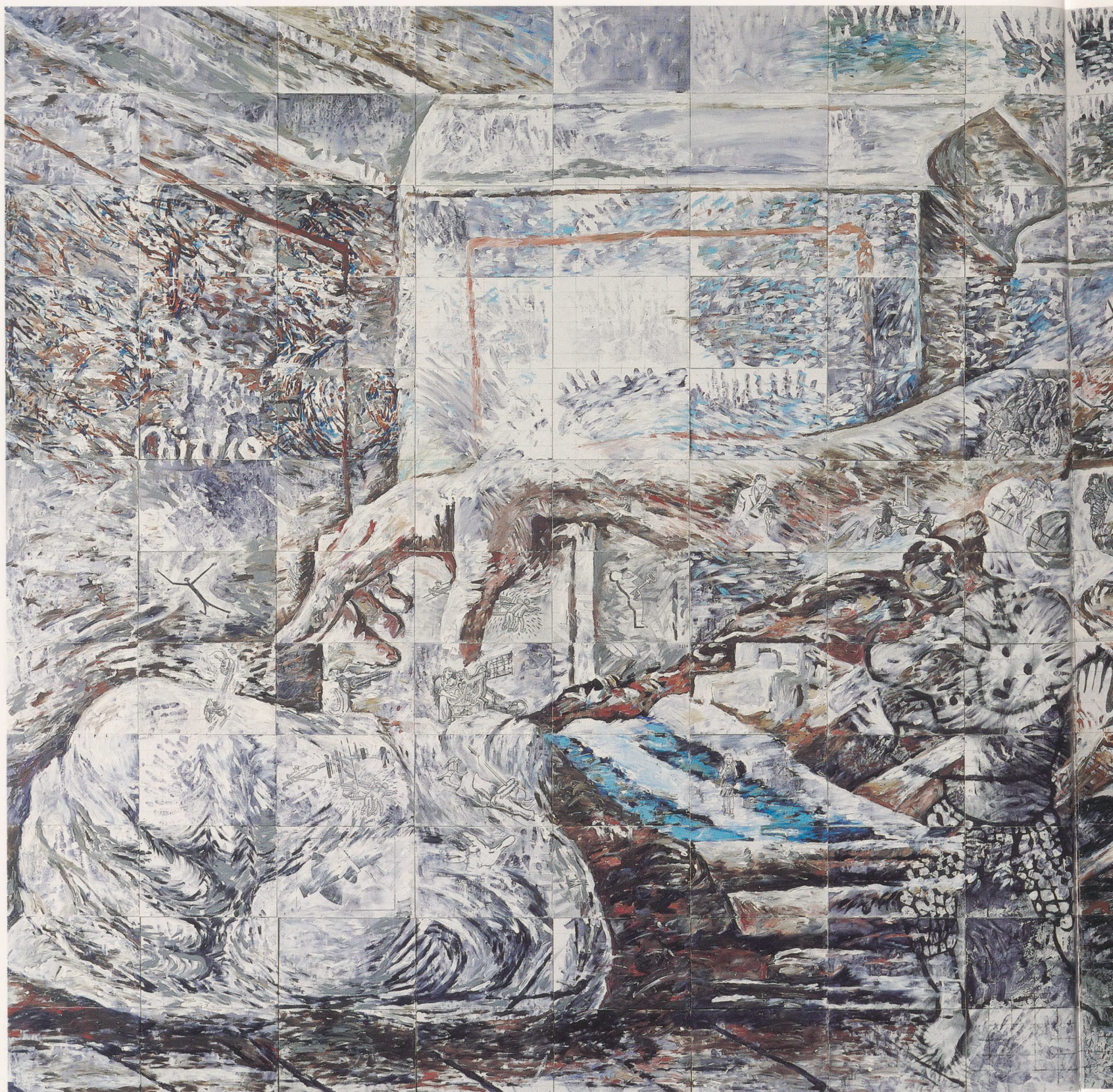
18 Imants Tillers
Spirit of Place 1983
synthetic polymer paint on 170 canvas boards (No. 1078-1247)
100" x 255" (254 x 648 cm)



Imants Tillers
 19 The Enemies of Art 1983
 synthetic polymer paint on 100 canvas boards (No. 1755-1854)
 100" x 150" (254 x 380 cm)

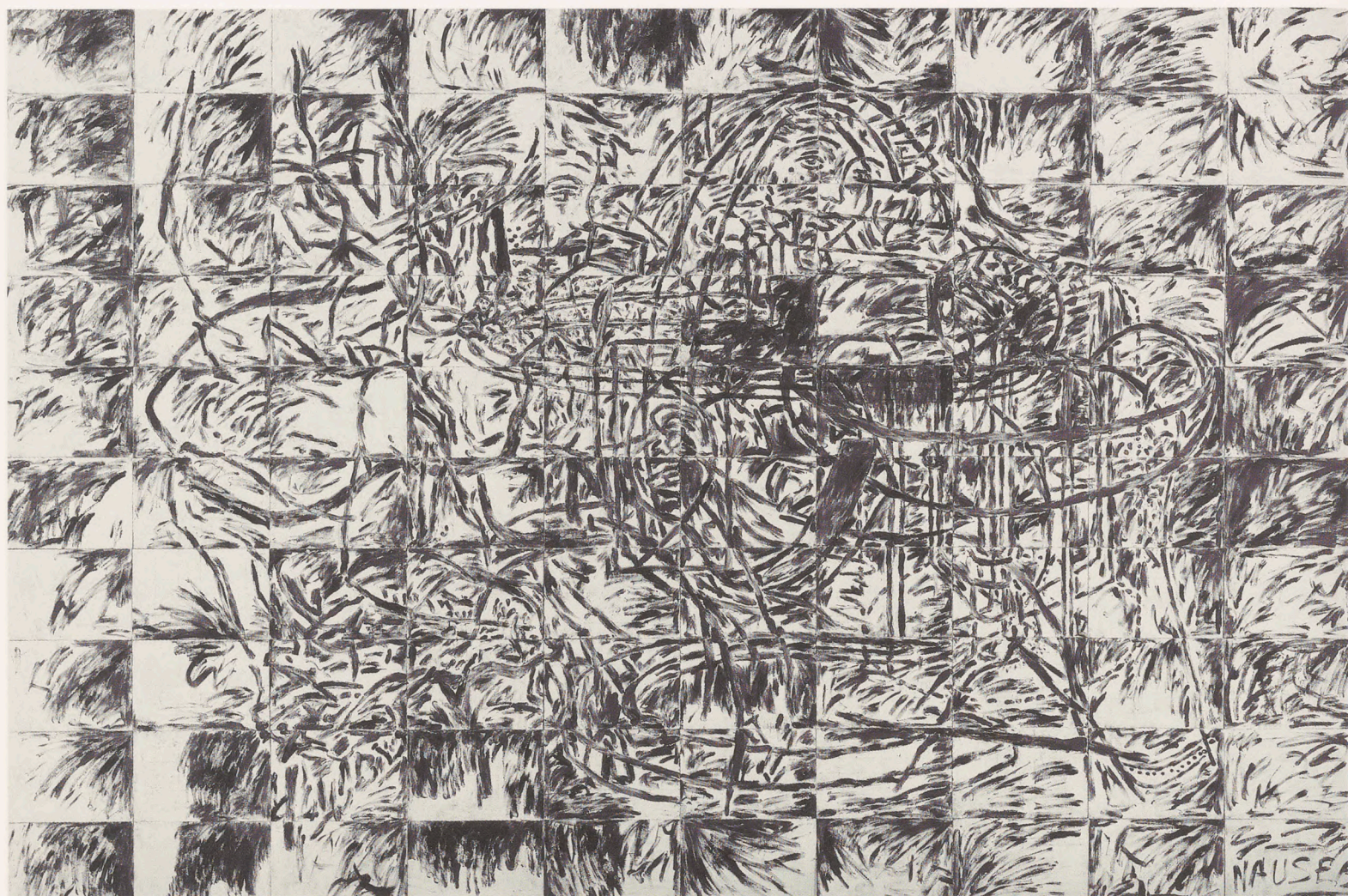


20 Imants Tillers
Das Napoleonspiel 1983
synthetic polymer paint on 100 canvas boards (No. 1455-1554)
100" x 150" (254 x 380 cm)



- 21 Imants Tillers
 Pataphysical Man 1984
 synthetic polymer paint, charcoal, pencil on 168 canvas boards
 (No. 2466-2633)
 120" x 209" (305 x 532 cm)





22 Imants Tillers
 Nausea 1983
 synthetic polymer paint on 100 canvas boards (No. 2098-2197)
 100" x 150" (254 x 380 cm)



23 Imants Tillers
 Zeitgeist Painting 1983
 synthetic polymer paint on 64 canvas boards (No. 1983-2046)
 80" x 120" (203 x 304 cm)

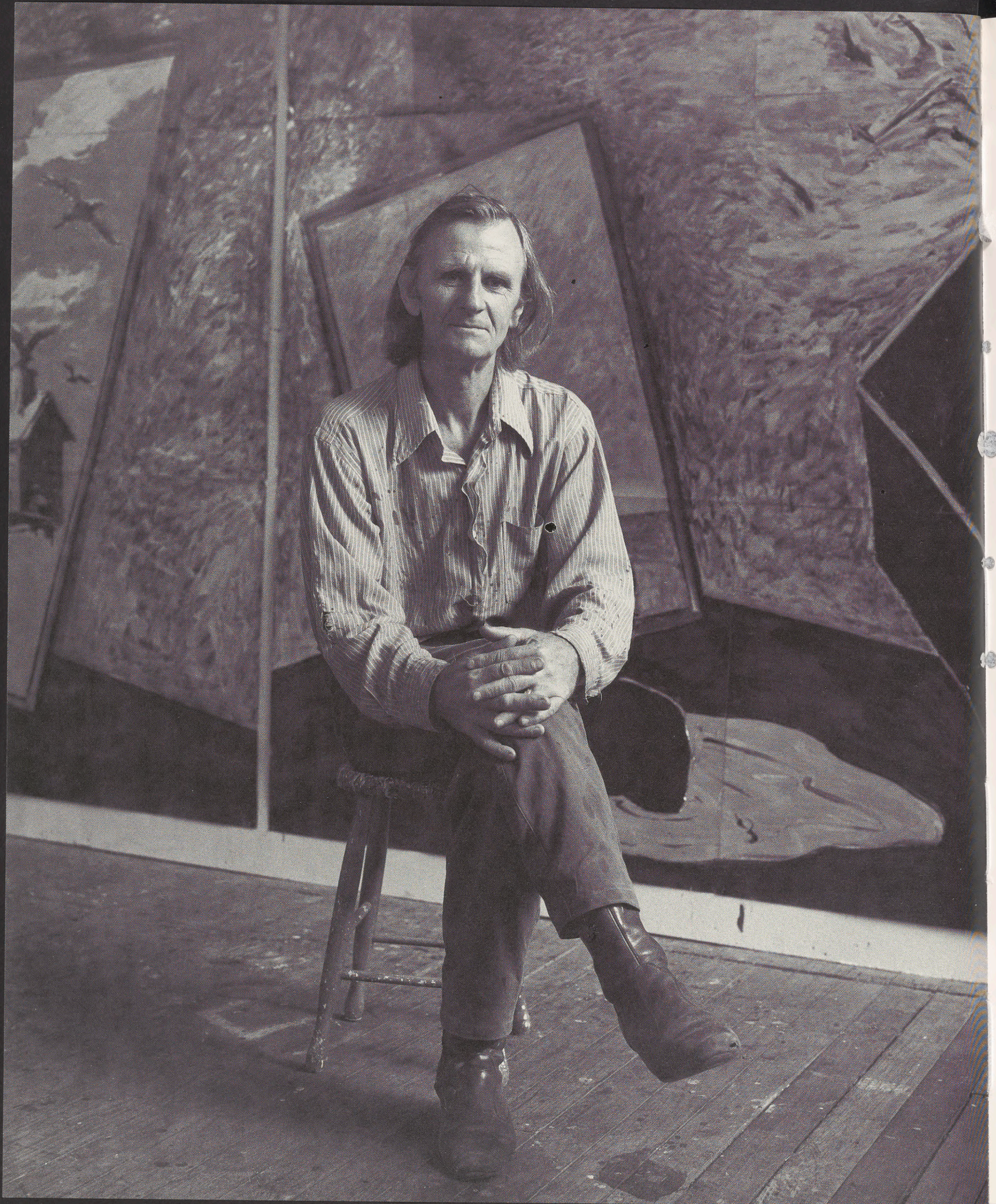


- Imants Tillers
- 24 Twilight of the Idols 1983
synthetic polymer paint, charcoal, pencil on 88 canvas boards
(No. 2378-2465)
110" x 120" (279 x 304 cm)

Imants Tillers Exhibitions

- 1973 *Still Life 2*, Watters Gallery, Sydney, September (one hour only).
Moments of Inertia [Still Life 1, Still Life 2, Still Life 3], Watters Gallery, Sydney, 14 November-1 December.
- 1974 *Link exhibition (No. 1): Still Life 2*, Art Gallery of South Australia, Adelaide, April-May.
- 1975 *Conversations with The Bride*, Watters Gallery, Sydney, 22-29 July.
- 1977 *The Property of Being Found*, Watters Gallery, Sydney, 26 October-12 November.
- 1978 *have you ever been taken the same way*, R.M.I.T. Gallery, Melbourne, 5-26 July.
- 1979 "52 Displacements": *Of Image/ Of Time/ Of Water/ Of Feeling/ one year's work*, Watters Gallery, Sydney, 31 October-17 November.
- 1980 *Other Realities*, Realities, Melbourne, 21 February-12 March.
Institute of Modern Art, Brisbane, 1-30 May.
Survey 13: Imants Tillers, National Gallery of Victoria, Melbourne, 26 July-24 August. [Retrospective; curator, Robert Lindsay].
Q Space Annex, Brisbane, 17 October (one day only).
- 1981 Q Space Annex, Brisbane, 13 May (one day only).
"52 Displacements", *n-space*, handbill reproduction circulated in Australia from 8 August, for an indefinite period.
"Visible Suspension", *one room, two paintings, n-space*, 183 New Canterbury Road, Petersham, Sydney, 26 August (two hours only).
"The Triangle, The Door": *one room, one painting (left/centre/right)*, Watters Gallery, Sydney, 30 September-17 October.
Two Maps (A Local Mirage), Art Projects, Melbourne, 1-30 November.
Q Space Annex, Brisbane, 8 November (one day only).
- 1982 *One painting: One horizon*, Institute of Modern Art, Brisbane, 16 February-13 March.
The Church & The Cross (with John Nixon), *n-space*, handbill reproduction circulated in Kassel, Germany, 19 June-28 September.
The Church & The Cross (with John Nixon), V Space, Melbourne, 2 May (one day only).
documenta 7 (with John Nixon), Art Projects, Melbourne, 31 July (one day only).
A Painting which is a Souvenir (with John Nixon), Q.E.D. at One Central Street, Sydney, 25 September (one day only).
The Field, Art Projects, Melbourne, 1-30 October.
Composition with 3 Equal and Parallel Rectangles (with John Nixon), Yuill/Crowley, Sydney, 16-18 December.
- 1983 Yuill/Crowley, Sydney 2-27 April.
White Aborigines, Matt's Gallery, London, 23-30 October.
Reconnaissance, Melbourne, 19 November-18 December.

Major participation in group exhibitions: 1973, *Object & Idea* (Melbourne), *Recent Australian Art* (Sydney); 1975, XIII Bienal de São Paulo; 1979, 3rd Biennale of Sydney; 1981, *Australian Perspecta 1981* (Sydney); 1982, *¡Eureka!* (London), *POPISM* (Melbourne), *Documenta 7* (Kassel); 1983, *Tall Poppies* (Melbourne), *Recent Australian Painting* (Adelaide), *VOX POP* (Melbourne); 1984, *Form → Image ← Sign* (Perth), *An Australian Accent* (New York).



Ken Unsworth

61

Kenneth Lowell Unsworth, born 28 May 1931 in Melbourne; grew up from age 8 on farms at Calivil, near Bendigo, then at Hamilton, both in Victoria.

He trained 1953-55 as an art teacher at Melbourne Teachers' College, with art history at University of Melbourne, painting, drawing and printmaking at Melbourne Technical College (now Royal Melbourne Institute of Technology).

In 1956 he married (Mrs) Elisabeth Crouch, a concert pianist, née Elisabeth Volodarsky; a White Russian, born in Paris, she had grown up in Egypt where her father was an agronomist. Unsworth worked as an art teacher 1955-56 at Dimboola and 1957-61 at Geelong, Victoria, and his wife taught French.

In 1962 they moved to Sydney where he studied painting for two years at the National Art School, East Sydney Technical College, and gained a diploma of art. His paintings of the 1950s and 1960s were not exhibited and few survive.

Unsworth began making sculpture when working 1966-68 as Lecturer in Art, Teachers College, Bathurst, New South Wales and continued 1969-71 when Head of Art Teacher Education, Tasmanian School of Art, Hobart, Tasmania. He exhibited sculptures from 1967 (the second Alcorso-Sekers Travelling Scholarship Award for Sculpture), received sculpture commissions from 1970, and was included in major national exhibitions of sculpture from 1973.

In 1972 Unsworth returned to Sydney, where he still lives, to work as a Lecturer in Sculpture at Sydney Teachers College (now Institute of Education, Sydney College of Advanced Education). He travelled in Europe in 1978 for an exhibition at the Biennale of Venice, worked in Paris and Berlin 1979-80. Exhibitions took him to Poland in 1981, Tokyo, Paris and New Zealand in 1983.

His sculptures of 1973-78 included major outdoor earthworks; use of natural materials came earlier and continues. His performance works began in 1975, but by 1980 included only static human participation. Environmental installations, usually with motorised elements and sound, became his principal works from 1976. Drawings for sculpture have been important from the 1960s, though seldom exhibited. In 1983 Unsworth's drawings, now executed in bitumen, for the first time became large works intended for display.



Ken Unsworth
The Mirror and other Fables 1983-84

- 25 (1) The Temptation of Desire 1983
bitumen-based paints, aluminium-based paint on paper
80" x 60" (203 x 152 cm)
- 26 (2) Feast of the Gaki 1983
bitumen-based paints, aluminium-based paint on paper
80" x 60" (203 x 152 cm)



Ken Unsworth
The Mirror and other Fables 1983-84

- 27 (3) Night Whispers 1983
bitumen-based paints, aluminium-based paint on paper
80" x 60" (203 x 152 cm)



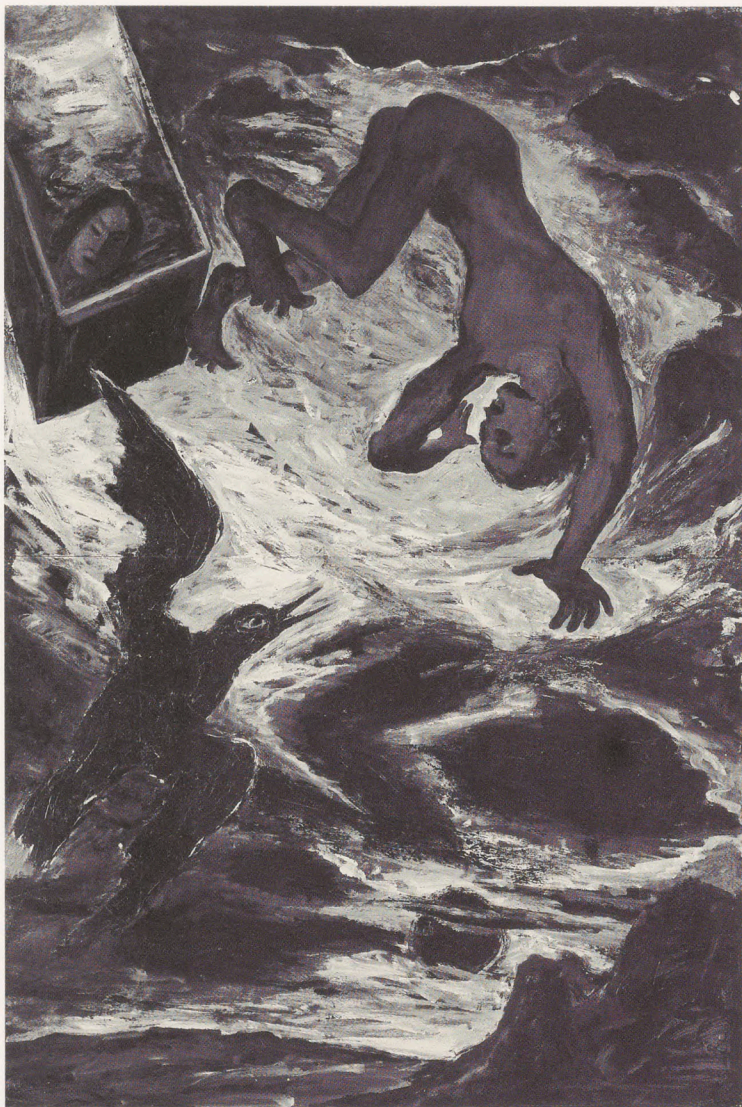
Ken Unsworth
The Mirror and other Fables 1983-84

28 (4) The Flight of Dreams 1983
bitumen-based paints, aluminium-based paint on paper
60" x 80" (152 x 203 cm)



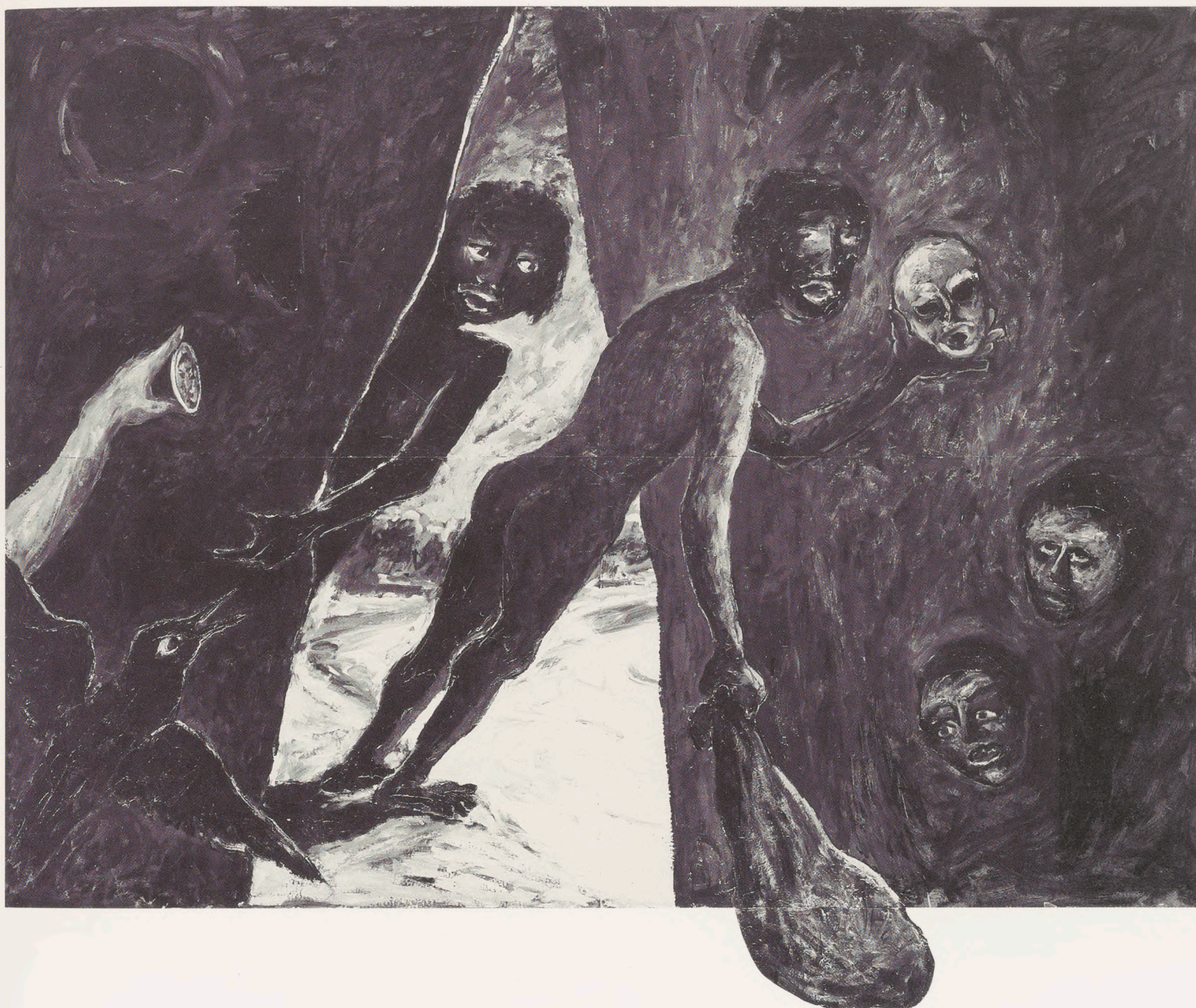
Ken Unsworth
The Mirror and other Fables 1983-84

- 29 (5) The Spoils of Love 1983
bitumen-based paints, aluminium-based paint on paper
80" x 60" (203 x 152 cm)



Ken Unsworth
The Mirror and other Fables 1983-84

- 30 (6) The Passage 1983
bitumen-based paints, aluminium-based paint on paper
60" x 40" (152 x 102 cm)
- 31 (7) The Chance to Recant 1983
bitumen-based paints, aluminium-based paint on paper
60" x 40" (152 x 102 cm)



Ken Unsworth
The Mirror and other Fables 1983-84

- 32 (8) Charon with dillybag 1983
bitumen-based paints, aluminium-based paint on paper
60" x 80" (152 x 203 cm)



Ken Unsworth
The Mirror and other Fables 1983-84

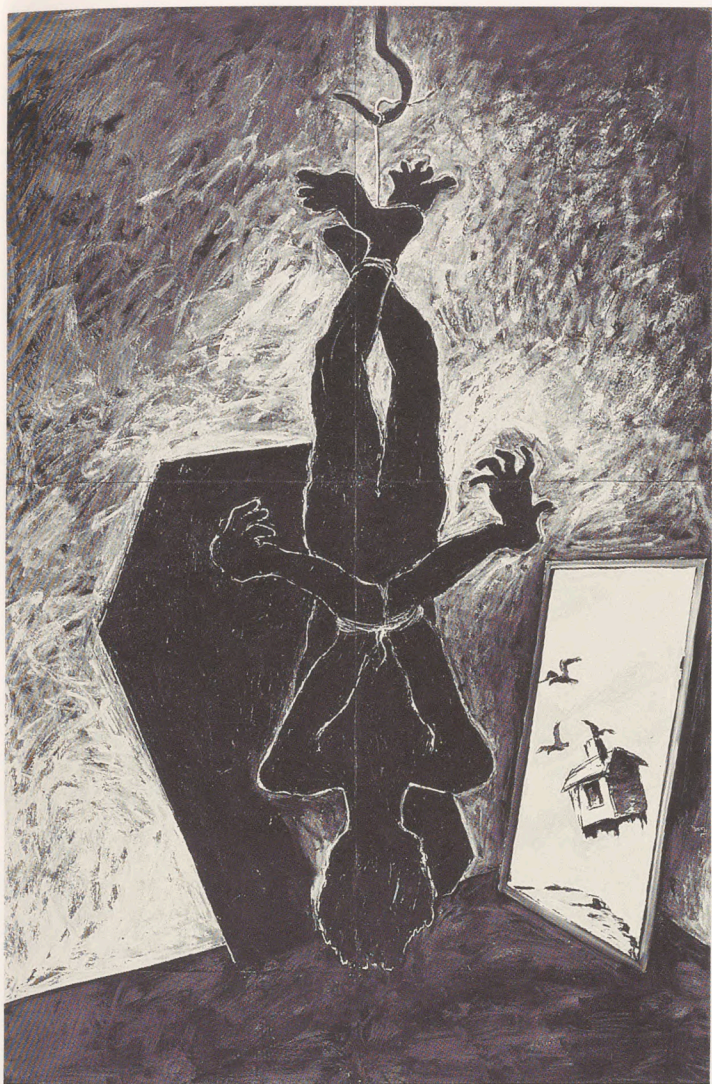
- 33 (9) Evening Pastoral 1984
bitumen-based paints, aluminium-based paint on paper
triptych:
left sheet 72" x 40" (183 x 102 cm)
centre sheet 72" x 60" (183 x 152 cm)
right sheet 72" x 40" (183 x 102 cm)

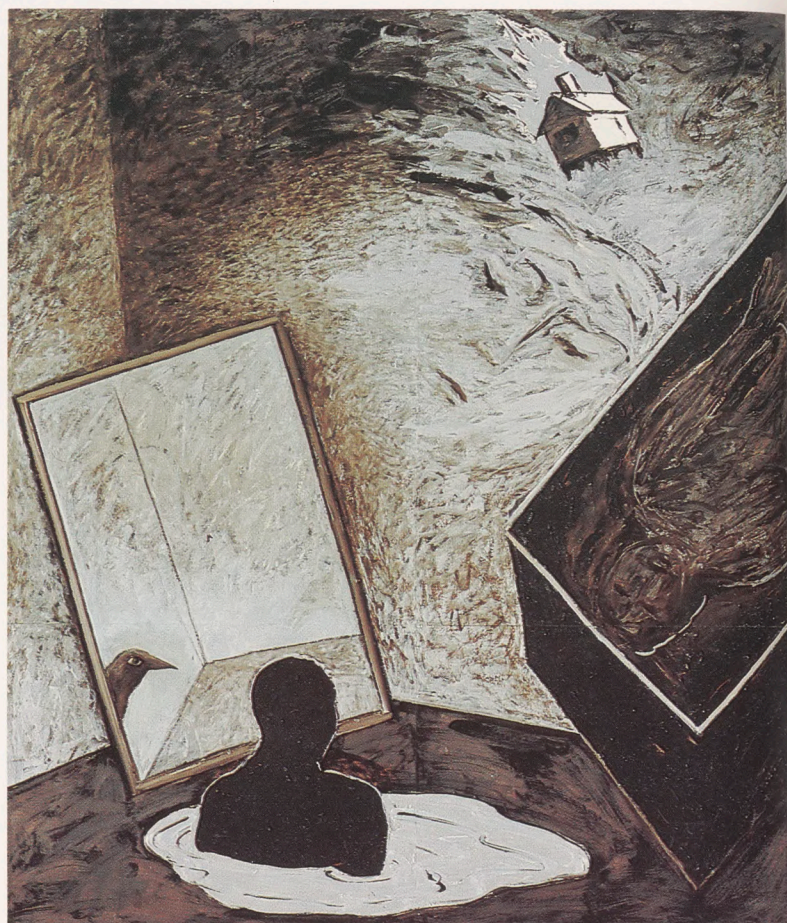




Ken Unsworth
The Mirror and other Fables 1983-84

- 34 (10) Night Rituals 1984
bitumen-based paints, aluminium-based paint on paper
triptych:
left sheet 90" x 60" (229 x 152 cm)
centre sheet 90" x 72" (229 x 183 cm)
right sheet 90" x 60" (229 x 152 cm)





Ken Unsworth
The Mirror and other Fables 1983-84

- 35 (11) The Night Visit 1984
bitumen-based paints, aluminium-based paint on paper
triptych: each sheet 90" x 78" (229 x 198 cm)



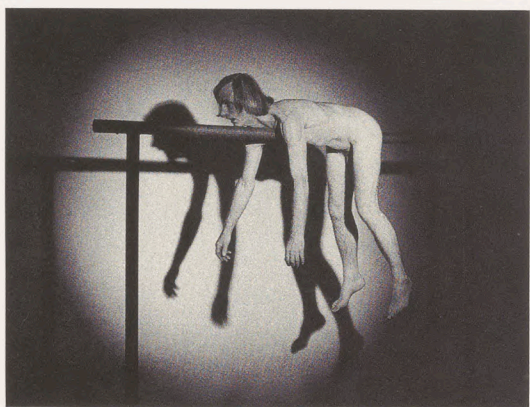
36



38



37



39



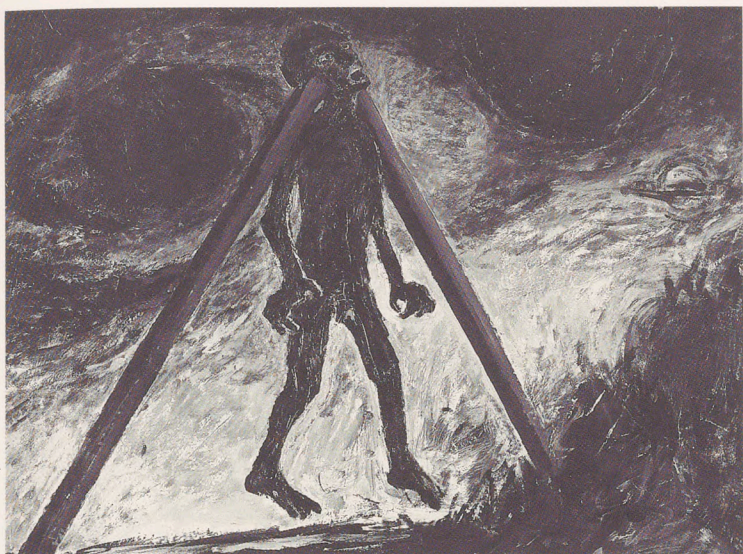
- Ken Unsworth
 36 *The Ecstasy of Dreams* 1982
 drawing for the series *The Body as Object*
 bitumen-based paints, aluminium-based paint on paper
 30" x 40" (76 x 102 cm)
- 37 *The Body as Object* 1983
 gelatin-silver photograph from the performance series
The Body as Object
 12" x 16" (30 x 41 cm)
- 38 *Face to Face 7* 1984
 drawing from a 1977 performance in the series
The Body as Object
 bitumen-based paints, aluminium-based paint on paper
 30" x 40" (76 x 102 cm)
- 39 *The Body as Object* 1977
 gelatin-silver photograph from the performance
The Body as Object: Face to Face 7
 12" x 16" (30 x 41 cm)

40



- Ken Unsworth
 40 *The Pursuit of Love* 1982
 drawing for the series *The Body as Object*
 bitumen-based paints, aluminium-based paint on paper
 30" x 40" (76 x 102 cm)

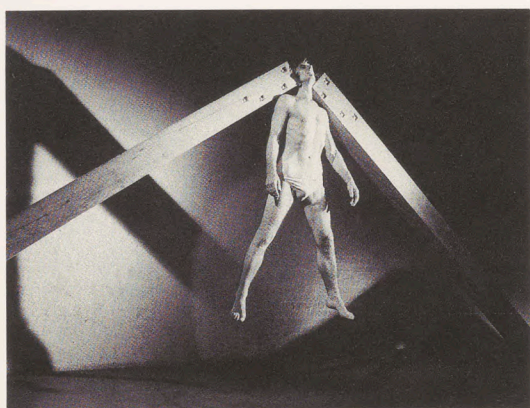
41



43



42



44



Ken Unsworth

- 41 The Body as Object 1984
drawing from the performance
Five Secular Settings for Sculpture as Ritual 5, 1975
bitumen-based paints, aluminium-based paint on paper
30" x 40" (76 x 102 cm)

- 42 The Body as Object 1975
gelatin-silver photograph from the performance
Five Secular Settings for Sculpture as Ritual 5
12" x 16" (30 x 41 cm)

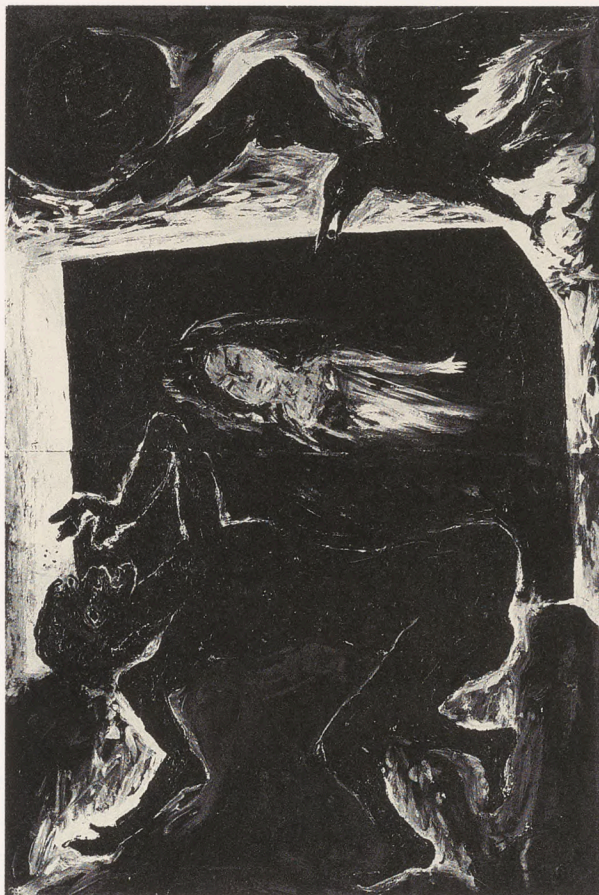
- 43 The Body as Object 1984
drawing from a 1977 performance in the series
Secular Settings for Sculpture as Ritual, 1975 (not performed in public)
bitumen-based paints, aluminium-based paint on paper
30" x 40" (76 x 102 cm)

- 44 The Body as Object 1977
gelatin-silver photograph from a 1977 performance in the series
Secular Settings for Sculpture as Ritual, 1975 (not performed in public)
12" x 16" (30 x 41 cm)



Ken Unsworth

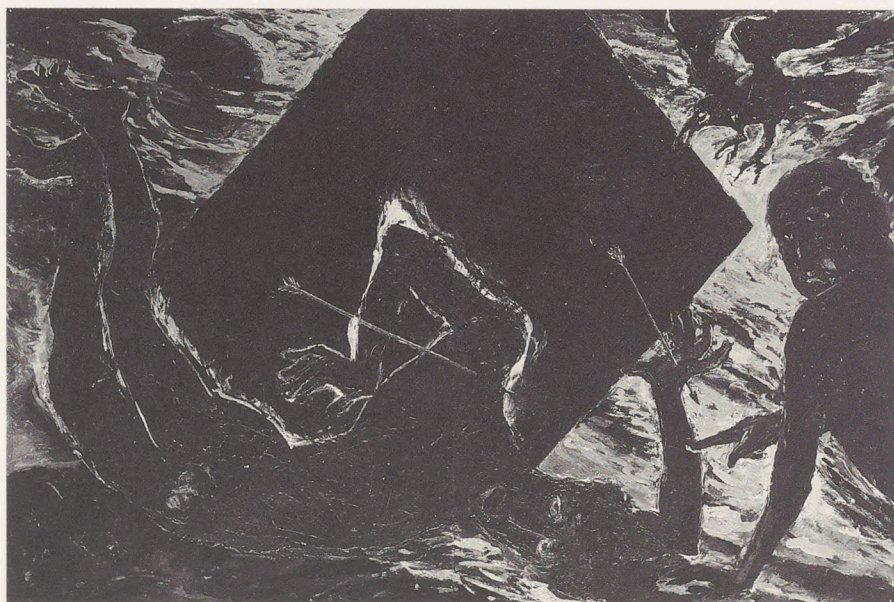
- 45 Playing with Fire 1 1981
bitumen-based paints, aluminium-based paint on paper
30" x 40" (76 x 102 cm)
- 46 Playing with Fire 2 1981
bitumen-based paints, aluminium-based paint on paper
30" x 40" (76 x 102 cm)
- 47 Playing with Fire 3 1981
bitumen-based paints, aluminium-based paint on paper
30" x 40" (76 x 102 cm)



Ken Unsworth

- 48 The Gaki 1 1983
bitumen-based paints, aluminium-based paint on paper
60" x 40" (152 x 102 cm)

- 49 The Gaki 2 1983
bitumen-based paints, aluminium-based paint on paper
40" x 60" (102 x 152 cm)



Ken Unsworth

- 50 The Gaki 3 1983
bitumen-based paints, aluminium-based paint on paper
40" x 60" (102 x 152 cm)
- 51 The Gaki 4 1983
bitumen-based paints, aluminium-based paint on paper
40" x 60" (102 x 152 cm)
- 52 The Gaki 5 1983
bitumen-based paints, aluminium-based paint on paper
40" x 60" (102 x 152 cm)

Ken Unsworth Exhibitions

- 1975 *Five Secular Settings for Sculpture as Ritual, and Burial piece* [performance], Institute of Contemporary Art, One Central Street, Sydney, 27 October & 17 November.
- 1977 *Face to Face* [performance], I.C.A., One Central Street, Sydney, 7 November.
- 1978 *Project 28: Ken Unsworth*, Art Gallery of New South Wales, Sydney, 9 December 1978-11 February 1979. [Retrospective; curator, Barry Pearce. Included installation, "Gun fire", 1978].
- 1979 *Myth, Narration, Structure*, Australian Embassy, Paris, December 1979-January 1980. [Paving-stone constructions; steel and black oil constructions].
- 1980 *Drawings*, Künstlerhaus Bethanien, Berlin, May.
- 1981 *Installation*, polished black granite on forged steel rods [from 1984 titled *Negative Ziggurat supported on tendrils*], I.C.A., One Central Street, Sydney, June.
- 1982 *Ken Unsworth, Karl String*, Ivan Dougherty Gallery, Sydney, 1-18 June. [Unsworth installation, "The waiting room"].
- 1983 *Sculpture Australia: Ken Unsworth*, National Art Gallery, Wellington, New Zealand, 6 September-20 October. [Two installations: "The Forest of Wistful Thoughts", 1983; "Memories of Childhood", 1980-83].

Major participation in group exhibitions: 1976, 2nd Biennale of Sydney; 1978, XXXVIII Biennale di Venezia; 1981, First Australian Sculpture Triennial (Melbourne), Australian Perspecta 1981 (Sydney), Konstrukja w Procesie [Construction in process] (Lodz, Poland); 1982, 4th Biennale of Sydney, Act 3 (Canberra); 1983, Presence & Absence (Perth), Attitudes to Drawing (Sydney), Continuum '83 (Tokyo), D'un autre continent (Paris); 1984, An Australian Accent (New York).

Documentation

80

The artists' biographies and complete one-man exhibitions are given on earlier pages.

Group exhibitions are listed only selectively, to include all major exhibitions and some minor exhibitions which help characterize the artists' activity.

For the sake of consistency with those exhibitions and performances which were one-day or brief events, exact dates are given, where possible, for all exhibitions.

The selected bibliography is arranged chronologically, not by author. To help distinguish obscure periodicals from other publications, all periodicals are cited with place of publication last, other publications with date of publication last.

D.T.

Group Exhibitions

1971 *John Kaldor Art Project 2: Szeemann: I want to leave a nice welldone child here* [20 Australian artists], Bonython Art Gallery, Sydney, 29 April-13 May; National Gallery of Victoria, Melbourne, June (Curator, Harald Szeemann). [Parr, process art].

1972 *Action, Film, Video*, Galerie Impact, Lausanne, Switzerland. [Parr, film].

Summer Festival exhibition, Galerie Sum, Reykjavik, Iceland. [Parr, film, texts].

The Joe Bonomo Story (A Show of Strength) [happenings and events], Watters Gallery, Sydney. [Tillers].

1973 *Sculpturscape '73*, Mildura Arts Centre, Mildura, Victoria, April-July (Curator, Tom McCullough). [Tillers, Unsworth].

Artists' Books, Philadelphia Museum of Art (Curator, Lucy Lippard). [Parr].

Object & Idea, National Gallery of Victoria, Melbourne, July-September (Curator, Brian Finemore). [Tillers].

Recent Australian Art, Art Gallery of New South Wales, Sydney, 18 October-18 November (Curators, Frances Lindsay, Daniel Thomas). [Parr, film, "Idea Demonstrations" (with Peter Kennedy); Tillers].

The Final Art Institute, Nagoya, Japan (Curator, Jun Mizagumi). [Parr, film, text].

1974 *Concepts*, Contemporary Art Society Gallery, Adelaide, 9-30 March. [Parr].

Gifts from Patrick White, Art Gallery of New South Wales, Sydney, 6-22 December. [Tillers].

1975 *Australia 75: Festival of creative arts and sciences. Young Australian Sculptors*, Commonwealth Gardens, Canberra, 8-18 March (Curator, Tom McCullough). [Unsworth].

Survival Kits, Ewing & George Paton Galleries, University of Melbourne, 2-20 June. [Parr].

XIII Bienal de São Paulo, São Paulo, 17 October-15 December. [Tillers, "Conversations with The Bride", and in subsequent South American tour of Australian works in Bienal].

Documents, Film, Video, Performance, National Gallery of Victoria, Melbourne (Curator, Jennifer Phipps). [Parr].

Project 9: Documents, Film, Video, Art Gallery of New South Wales, Sydney, 15 November-14 December (Curator, Jennifer Phipps). [Parr].

6th Mildura Sculpture Exhibition, Mildura Arts Centre, Mildura, Victoria (Curator, Tom McCullough). [Unsworth's earth-work sculptures planned for March 1975 not completed until January 1976].

1976 *Post-object art in Australia and New Zealand: A survey*, Experimental Art Foundation, Adelaide, 5-30 May (Curators, Noel Sheridan, Jim Allen). [Parr, Tillers].

2nd Biennale of Sydney: Recent international forms in art, Art Gallery of New South Wales, Sydney, 13 November-9 December (Curator, Tom McCullough). [Unsworth, performance installation, "A different drummer"].

1977 *10^e Biennale de Paris*, Musée d'Art Moderne de la Ville de Paris, September-October (General curator, Georges Boudaille; performance curator, Tommaso Trini). [Parr, performance, "Cathartic Action/Social Gestus 5"].

1978 *Oesterreichischer Kunstverein Performance-Art Festival*, Vienna, February. [Parr].

7th Sculpture Triennial, Mildura Arts Centre, Mildura, Victoria, 25 March-28 May (Curator, Tom McCullough). [Unsworth, earth pieces].

XXXVIII Biennale di Venezia: Dalla natura all'arte, dall'arte alla natura, Giardini, Venice, June-October (Australian art curator, Noela Yuill). [Unsworth, suspended stone pieces].

Act 1: An exhibition of performance and participatory art, Australian National University Arts Centre, Canberra, 4-12 November (Curator, Ingo Kleinert). [Parr, "Dream I", performance; Unsworth, performance-documentation video].

Artists' Books: Book Works, George Paton Gallery, University of Melbourne, 5-22 September, and for tour to Experimental Art Foundation, Adelaide, Institute of Modern Art, Brisbane and to Franklin Furnace, New York (Curator of Australian additions to American show, Noel Sheridan). [Tillers, Parr].

1979 *3rd Biennale of Sydney: European Dialogue*, Art Gallery of New South Wales, Sydney, 14 April-27 May (Curator, Nick Waterlow). [Parr, performance installation, "Black Box: Theatre of Self Correction, Part 1"; Tillers, painting].

Videotapes from Australia, The Kitchen Center for Video and Music, New York; Los Angeles Institute of Contemporary Art; Video Inn, Vancouver (Curators, Bernice Murphy, Stephen Jones). [Parr].

The work and its context [six Australians], Australian Embassy, Paris (Curator, Grazia Gunn). [Tillers].

1980 *Performance Week*, Carclew, Adelaide, 23-28 March for Adelaide Festival of Arts (Curator, Noel Sheridan). [Parr, performance installation, "Performance Art as the Water of Consciousness (24 Hour Smile)".

XXXIX Biennale di Venezia, Giardini, Venice, June-October (Australian art curators, Visual Arts Board of the Australia Council). [Parr, installation, "Black Box: Theatre of Self Correction, Part 2"].

Videotapes dall'Australia, Ca' Corner della Regina, Venice, 22-31 July (Curators, Anna Canepa, Bernice Murphy, Stephen Jones). [Parr].

Self-portrait/Self-image, Victorian College of the Arts Gallery, Melbourne, July-August 1980, for Australian Gallery Directors Council tour 1980-81 (Curator, Janine Burke). [Parr, videotape, "Cathartic Action/Social Gestus 5"].

Project 30: Some recent Australian videotapes, Art Gallery of New South Wales, Sydney (Curators, Bernice Murphy, Stephen Jones). [Parr].

1981 *First Australian Sculpture Triennial*, La Trobe University & Preston Institute of Technology, Melbourne, 28 February-12 April (Curator, Tom McCullough). [Parr, Black Box 2; Unsworth, Suspended stone circle].

Australian Perspecta 1981: A biennial survey of contemporary Australian art, Art Gallery of New South Wales, Sydney, 29 May-21 June (Curator, Bernice Murphy). [Parr, installation, "Parapraxis 1: Himmler & Bormann await the Photographer John Delacour"; Tillers, paintings; Unsworth, installation, "Archaic clay pan"].

Survey 15: Relics and Rituals, National Gallery of Victoria, Melbourne, 17 July-13 September (Curator, Robert Lindsay). [Parr, films, photo pieces; Unsworth, video documentation].

ANZART: Australia New Zealand Art Encounter, Canterbury University & Robert McDougall Art Gallery, Christchurch, New Zealand, 17-30 August (Curator, Ian Hunter). [Parr, performance].

John McCaughey Memorial Prize, National Gallery of Victoria, Melbourne, 19 August-27 September. [Tillers, "The Modern Picture (Worlds in Collision)", awarded the prize].

Konstrukja w Procesie [Construction in process], 37 Pkwen Street, Lodz, Poland, 26 October-15 November (Curator, Ryszard Wasko, Archives of Contemporary Thought). [Unsworth, Suspended stone circle].

Artists' Photographs, Crown Point Press Gallery, Oakland, California (Curator, Tom Marioni). (Catalogue issued as VISION #5.) [Parr].

Second International Drawing Triennial, Museum of History, Wroclaw, Poland, 30 November 1981 - 15 February 1982 (Curator, Natalia LI). [Parr, cibachrome drawings, "Donkey's Blood"].

1982 *jEureka! Artists from Australia*, Serpentine Gallery, 13 March-25 April, & Institute of Contemporary Arts, 24 March-25 April, London (Curators, Sue Grayson & Sandy Nairn). [Parr, installation, "Parapraxis 1: Himmler & Bormann await the Photographer John Delacour"; Tillers, two Assisi paintings].

4th Biennale of Sydney: Vision in Disbelief, Art Gallery of New South Wales, Sydney, 7 April-23 May (Curator, William Wright). [Parr, cibachrome installation, "Parapraxis III: (Cold photography) Menippean Discourse as the Garments of the Moon"; Unsworth, performance installation, "Rhythms of Childhood"].

POPISM, National Gallery of Victoria, Melbourne, 16 June-25 July (Curator, Paul Taylor). [Tillers].

Documenta 7, Kassel, Germany, 19 June-28 September (General curator, Rudi Fuchs; Australian art curator, Germano Celant). [Tillers, the two Assisi paintings from *jEureka!*, displayed differently].

Film as Art, Victorian College of the Arts Gallery, Melbourne, September 1982, for Australian tour (Curator, Alison Fraser). [Parr].

The Temple of the Winds, n-space at The Temple of the Winds, Royal Botanic Gardens, Melbourne, 3 October 1982 (Curators, Imants Tillers, John Nixon). [Parr, Tillers].

Act 3: Ten Australian Performance Artists, Canberra School of Art, Canberra, 8-10 October (Curator, Ingo Kleinert). [Parr, "Dream II (The Lights of Empedocles)"; Unsworth, installation, "Go and don't look back"].

Art in the age of mechanical reproduction, George Paton Gallery, University of Melbourne (Curator, Judy Annear). [Tillers].

1983 *Project 40: Australian Artists at Venice and Kassel*, Art Gallery of New South Wales, Sydney, 5 February-13 March. [Tillers].

Presence & Absence: Survey of contemporary Australian art, no. 1, Installation, Art Gallery of Western Australia, Perth, February-March (Curator Tony Bond). [Parr, "A-Artaud (Against the Light) Self Portrait at Sixty-five"; Unsworth, "In Concert"].

'Masterpieces': Out of the Seventies, Monash University Gallery, Melbourne, 9 March-6 May (Curator, Peter Cripps). [Tillers].

Attitudes to Drawing, Ivan Dougherty Gallery, Sydney, 19 April-7 May; Penrith Region Art Gallery (Curator, Chris Gentle). [Parr, Unsworth].

Tall Poppies: An exhibition of five pictures, University Art Gallery, University of Melbourne, 26 April-3 June (Curator, Paul Taylor). [Parr, Tillers].

Minimalism x Six, Institute of Modern Art, Brisbane, 28 June-15 July (Curator, Malcolm J. Enright). [Tillers, "Cut from two cloths"].

Continuum '83: The 1st [sic] exhibition of Australian contemporary art in Japan, 15 galleries in Tokyo, 22 August-3 September 1983 (Curator, Emiko Namikawa). [Parr, at Gallery Yo, drawing installation, "Cartesian Image (the Fire, the Ash, the Phoenix): Antipodean Self Portrait as a Stone" [differently titled in Continuum ex. cat.]; Unsworth, at Kobayashi Gallery, installation, "Charon's Fix on Shadows Past"].

The Life of Energies, Artspace, Sydney, 7-24 September (Curator, John Young). [Tillers].

D'un autre continent: L'Australie, Le rêve et le réel, ARC/Musée d'Art Moderne de la Ville de Paris, 4 October-4 December (Curators, Suzanne Pagé, Leon Paroissien). [Parr, drawing installation, "A-Artaud (Against the Light) Self Portrait at Sixty-five"; Unsworth, performance installation, "Rhythms of Childhood"].

Australian Art in Amsterdam, Galerie Biederberg-Mueller & two other galleries, Amsterdam, October. [Parr, drawings].

Recent Australian Painting: A survey 1970-1983, Art Gallery of South Australia, Adelaide, 8 December 1983-19 February 1984 (Curator, Ron Radford). [Tillers].

VOX POP: Into the Eighties, National Gallery of Victoria, Melbourne, 15 December 1983-12 February 1984 (Curator, Robert Lindsay). [Tillers].

- 1984 *Form → Image ← Sign: Survey of contemporary Australian art, no.3*, Art Gallery of Western Australia, Perth, 2 February-18 March (Curator, Tony Bond). [Tillers].

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Mike Parr, "Three questions", *Aspect*, vol. 2, no. 1, 1976, Newport, Sydney.

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- Ken Scarlett, *Australian Sculptors*, Melbourne, Nelson Australia, 1980.
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- Mike Parr, Ken Unsworth, "Artist's Statements", in *Survey 15: Relics and Rituals*, Melbourne, National Gallery of Victoria, 1981.
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Ashley Crawford, "Imants Tillers" [interview], *Tension*, no. 3, February 1984, Toorak, Melbourne.

John Kaldor Art Projects

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1 Christo. 1969

Little Bay, Sydney, October-December.
Wrapped Coast.
Work started 5 October, completed
28 October; dismantled 11-14 December.

Central Street Gallery, Sydney.
Drawings and collages.

National Gallery of Victoria, Melbourne,
1-30 November.
Wool Works [two wrapped loads of wool
bales; 75 opened and rearranged wool
bales with erect barriers].

[The project was initiated as the Alcorso-
Sekers Travelling Scholarship for
Sculpture, no. 4.]

2 Harald Szeemann. 1971

Adelaide, Melbourne, Sydney,
14-27 April.
Visits to artists' studios and exhibitions.

Bonython Art Gallery, Sydney, 29 April-
13 May; National Gallery of Victoria,
Melbourne, June.

*Szeemann: I want to leave a nice welldone
child here*, an exhibition, 20 artists: John
Armstrong, Tony Bishop, Robert
Boynes, Gunter Christmann, Tony
Coleing, Aleksander Danko, Margaret
Dodd, Neil Evans, Ross Grounds, Dale
Hickey, Tim Johnson, Peter Kennedy,
Warren Knight, Nigel Lendon, Ian Milliss,
Ti Parks, Mike Parr, William Pidgeon/
Brett Whiteley/Tony Woods
(collaboration), Guy Stuart, Alex Tzannes.

3 Gilbert & George. 1973

Art Gallery of New South Wales, Sydney,
16-21 August; National Gallery of
Victoria, Melbourne, 30 August-
2 September.

The Singing Sculpture, 1969.
The Shrubberies, 1972, a charcoal on paper
sculpture [real-size drawings of Gilbert &
George in a forest landscape].

Publication. *Gilbert & George, The Living
Sculptures: Catalogue of their exhibition in
Australia*, Sydney, John Kaldor, 1973.

4 Charlotte Moorman and Nam June Paik. 1976

Adelaide Festival of Arts, Adelaide.
Art Gallery of South Australia, 21 March.
Moorman concert: Jim McWilliams,
Concerto for TV cello: C. Moorman in drag;
Yoko Ono, *Cut piece*; Giuseppe Chiari,
Per Arco; Joseph Beuys, *Infiltration —
Homogen for cello*; Takehisa Kosugi,
Instrumental music and *Chamber music*
(both with the participation of the
composer, in Australia with John Cage
and David Tudor as orchestra for Merce
Cunningham and Dance Company).

Art Gallery of South Australia, 22-26
March. Exhibition: Paik's *TV cello*,
TV bed, *TV Buddha*, and drawings
TV bird, *Self portrait*; with a daily
performance by Moorman of Paik's
TV bra for living sculpture, *TV bed* or
Concerto for TV cello.

Festival Centre garden, 22 March.
Moorman performance of Jim
McWilliams, *Ice music for Adelaide*.

Elder Park, 23 March. Moorman
performance of Jim McWilliams,
Flying cello.

Festival Centre roof, 24 March.
Moorman performance of Mieko Shiomi,
Cello sonata.

Art Gallery of South Australia, 26 March.
Concert. Paik performances: his own
One for violin; Henning Christiansen,
Springen. Paik and Moorman: Paik,
Variations on a theme of Saint-Saens.
Moorman: Kosugi, *Chamber Music*; Beuys,
Infiltration.

Sydney.

Art Gallery of New South Wales, 1-7 April. Exhibition, as in Adelaide, plus large installation of Paik's *Video garden*, playing his videotape *Global groove*; plus posters and documentation of past events. With daily performances by Moorman as in Adelaide.

Art Gallery of New South Wales, concerts, 1 April & 7 April. Repertory similar to Adelaide's concerts, plus performances by Paik of George Brecht, *Incidental music*; by Moorman of Paik, *Sonata for adults only*; La Monte Young, butterfly piece; Yoko Ono, *Touch piece*.

Coventry Gallery, 2 April. Moorman performance of Jim McWilliams, *The ultimate chocolate experience*.

Art Gallery of New South Wales, 3 April. Moorman performance of Jim McWilliams, *Ice music for Sydney*.

Art Gallery of New South Wales roof, 4 April. Moorman performance of Mieko Shiomi, *Cello sonata*.

Sydney Opera House, above forecourt and harbourside windows, 11 April. Moorman performance of Jim McWilliams, *Sky kiss*.

5 Sol LeWitt. 1977

Art Gallery of New South Wales, Sydney, March-April.
Wall Drawing: *All two part combinations of arcs from four corners and four sides, straight not-straight and broken lines in four directions*.
Drawn 14-22 March, on display until 22 April.

National Gallery of Victoria, Melbourne, March-April.
Wall drawing: *Lines to points on a grid*.
On yellow: Lines from the centre of the wall.
On red: Lines from four sides. On blue: Lines from four corners. On black: Lines from four sides, four corners and the centre of the wall.

Publication. *Sol LeWitt: Wall Drawings at Sydney and Melbourne*, Sydney, John Kaldor, 1977.

6 Richard Long. 1977

Near Broken Hill, New South Wales.
A straight hundred mile walk in Australia: A walk along a line, returning to the same campsite each night.

Near Broken Hill, New South Wales.
A line in Australia [stone piece].

National Gallery of Victoria, Melbourne, 8 December 1977-January 1978.
Bushwood circle.

Art Gallery of New South Wales, Sydney, 15 December 1977-January 1978.
Stone line.

Publication. *A straight hundred mile walk in Australia: Richard Long 1977*, Sydney, John Kaldor, [1978].

7 An Australian Accent: Three Artists. 1984

Paintings and drawings by Mike Parr, Imants Tillers, Ken Unsworth, at P.S. 1, New York, 15 April-10 June; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne.

Photography

Principal Photographer	Fenn Hinchcliffe, Sydney
Artists' Portraits	Urs Buhlman, Sydney
15	Willem Rethmeier
20	Courtesy of Reconnaissance, Melbourne
37	Graham McCarter, Sydney
39	Robert Walker, Sydney
42	Tony McGillick, Sydney
44	Michael Phelps, Sydney
Text Illustrations	Australian National Gallery, Canberra
	Shunk-Kender, New York
	Douglas Thompson, Sydney
	George Goldberg, Sydney
	John Delacour, Sydney
	Ingo Kleinert, Canberra
	Robert Owen, Sydney
	Kerry Dundas, Art Gallery of New South Wales, Sydney
	Matt Kelso, Australian National Gallery, Canberra
	Art Gallery of Western Australia, Perth
	Marianne Baillieu, Melbourne



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